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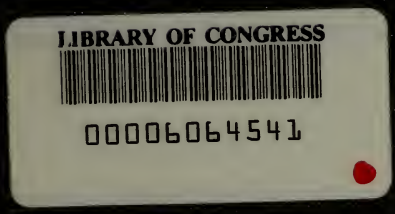

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ELEMENTS

OF

GREEK PROSODY AND METRE,

COMPILED FROM

THE BEST AUTHORITIES,

ANCIENT AND MODERN.

BY

THOMAS WEBB.

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PREFACE.

IN offering the Elements of Greek Prosody and Metre to the Public, the Author's chief aim is to facilitate the progress of those students who are about to commence an acquaintance with the Greek poets; and, should the present work tend in the smallest degree to assist them in overcoming the difficulties they have to encounter, his object will be completely attained. As it is not for the metrical *Scholar*, but for the metrical *Tyro*, and for him only, that these pages are intended, the Author has, according to the most approved method, written his rules in English.

Care has been taken to collect all the laws of the nine principal metres from the best authorities, both ancient and modern; but should

any defects in the Work present themselves, the Author asks and claims candid treatment for his errors, which shall, if pointed out, be corrected in a future edition, should the public approbation call for one.

ELEMENTS

OF

GREEK PROSODY AND METRE.

PROSODY, in its common acceptation, treats of the quantity of syllables in the construction of verses. In the ancient grammarians, προσῳδία applies also to accent.

The vowels ε, ο, are naturally short, η and ω are naturally long; but α, ι, υ, are called doubtful, being long in some syllables, and short in others. The quantity of syllables is determined by various methods.

I. POSITION.

A short or a doubtful vowel before two consonants or a double letter, is almost always long; as,

πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν. Il. α. 3.

ἔζετο δ' ὀρθωθείς. . . . . Il. β. 42.

. . . . ὥτε Ζεὺς κῦδος ἔδωκε. Il. α. 279.

The above holds good in epic poetry, except in proper names and in words which could not be used in any other situation in the verse.—The following exceptions to the preceding rule must be attended to in scanning the dramatic writers.

1. A short vowel before a soft (π, κ, τ), or an aspirate (φ, χ, θ), mute, followed by a liquid (λ, μ, ν, ρ), remains short.

2. A short vowel before a middle mute (β, γ, δ), followed by ρ, also remains short in the comic writers; in tragedy it is mostly long.

3. A short vowel before a middle mute, followed by λ, μ, ν, is almost always long. In Euripides such syllables are always long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.—*See Euripides Porson.* p. 30.

A short vowel before two consonants, neither of which are liquids, or before two liquids, is always long.

ὅς πολλὰ δὴ καὶ τῶνδε γενναίῳ πατρὶ. Eurip. Heracl.

A short vowel is sometimes made long before a single liquid, which should be pronounced as if written double; as, ἔλαβε pronounced ἔλλαβε

δῶρα παρ' Αἰόλον..... Od. κ'. 36.

.... αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν. Il. α. 4.

A short vowel ending a foot, before ρ in the beginning of the word following, is long in the dramatic poets.

τοῦτ' ἔστιν ἤδη τοὔργον εἰς ἐμὲ ῥέπον.
σὺ δ' οὐκ ἀνέξει; χρῆν σ' ἐπὶ ρετοῖς ἄρα.
Eurip. Suppl. 461.

II. ONE VOWEL BEFORE ANOTHER.

One vowel before another or a diphthong is short, unless lengthened by poetic licence.

.... πολυάϊκος πολεμοιο. Il. α. 165.

.... Ταλαϊονιδαο ἀνάκτος. Il. β. 566.

Long vowels and diphthongs are mostly short at the end of words, when the next word begins with a vowel.

ὥρῃ ἐν εἰαρινῃ, ὅτε. Il. β. 471.

ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἄργεϊ.... Il. ά. 30.

III. CONTRACTION.

All contracted syllables are long; as, ἱρός for ἱερὸς.

αὐτὰρ ὅ σύλα πῶμα φαρέτρης.... Il. δ. 116.

..... δέκτο μὲν ἱρὰ. Il. β. 420.

πάρειμι δ' ἄκων.... Soph. Antig. 276.

Two vowels forming two syllables are frequently contracted into one in poetry, as in χρυσέῳ, Il. ά. 15. where εω form a short syllable.

This contraction sometimes takes place, though the vowels be in different words; as,

ἢ οὐχ ἅλις. Il. έ. 349.

IV. DIALECT.

α in the Doric dialect is long; as,

ἔντοσθεν δὲ γυνὰ.... Theocrit. 1. 34.

.... κεκλυσμένον ἀδεῖ καρῷ. Theocrit. 1. 27.

α in the Æolic dialect is short; as,

δεῦρ' ἴθι, νύνφα φίλε.... Il. γ'. 130.

But it is long in the increase of the genitive case; as,

.... ὑπ' Αἰνείαο δαμέντε.... Il. έ. 559.

In the third person plural of the first aorist α is short, as in ἔτυφασαν for ἔτυψαν.

α in the Ionic dialect is short in the penultima of the præter tenses; as, γεγάα, γεγαῶς.

.... ὅν ἔλειπε νέον γεγαῶτ' ἐνὶ οἴκῳ. Od. δ'. 112.

It is also short in the third person plural in the passive voice; as,

οἵ δὴ νῦν ἕαται.... Il. γ'. 134.

.... πολλοὶ δεδμήατο κοῦροι. Il. γ'. 183.

It is short in the first aorist; as,

.... δεινὼ δέ οἱ ὄσσε φάανθεν. Il. ά. 200.

Also in the second person of the first aorist; as,

.... χρυσεον δ' εζευξαο διφρον. Callim. 3. 110.
Dawes, p. 92.

.... τί νύ τοι τόσον ὠδύσαο, Ζεῦ. Od. ά. 62.

The Ionic α in verbs in αω, is long, when it is preceded by a long syllable; as,

εἴπερ γὰρ θυμῷ γε μενοινάα πολεμίζειν. Il. τ. 164.

It is also long in the third person of verbs in μι, as τιθεασι.

.... καὶ μείζονες ἄλλοι ἔασι. Il. γ. 168.

The doubtful vowels α and υ are shortened in the Attic words ἀμυνάθω, φθινύθω, &c. See Eurip. Iph. in Aul. 910. Od. π. 145.

The Ionic writers double the letter σ at pleasure, a licence which the Attic poets never used, either in tragedy or comedy. *Dawes, Miscel. Crit.* p. 206.

The syllables in the Attic termination ιω have the

same quantity as in the Ionic ισω (νομιῶ, νομίσω), but they are not the same in the middle voice, ἀγωνιοῦμαι, ἀγωνίσομαι. *Dawes, Miscel. Crit.* p. 81.

V. DERIVATION.

Derivatives for the most part follow the quantity of the words from which they are derived; as,

ἦ μὰν αὖτ' ἀγορῇ νικᾷς.... Il. β. 370.

.... κεχαρηότα νίκῃ. Il. η. 312.

VI. COMPOSITION.

Compound words generally follow the quantity of their primitives; as,

.... ἐκ δὲ Διὸς τιμὴ καὶ κῦδος ὀπηδεῖ. Il. ρ. 251.

ἐνθάδ' ἄτιμος ἐὼν ..... Il. α. 171.

.... τιν' ἀτίμητον μετανάστην. Il. ι. 644.

α privitive is commonly short; as,

Θερσίτης δ' ἔτι μούνος ἀμετροεπὴς ἐκολώα,
ὅς ῥ' ἔπεα φρεσὶν ἧσιν ἄκοσμά τε πολλά τε ἦδη.
Il. β. 212.

δα, ζα, αρι, ερι, δυς, are short; as,

.... δράκων ἐπὶ νῶτα δαφοινός. Il. β. 308.

Κίλλαν τε ζαθέην.... Il. α. 38.

.... Κόων, ἀριδείκετος ἀνδρῶν. Il. λ. 248.

.... θεῶν ἐριδουπία δῶρα. Il. γ. 65.

.... ἐξ ἀνέμοιο δυσαέος ὀρνυμένοιο. Il. ε. 865.

παν, when followed by a vowel, is short; as,

αὐτὰρ ἐγὼ πανάποτμος.... Il. ω. 493.

.... ἀριστεῦς παναχαιῶν. Il. η. 73.

υς, συς, πυρ, are also short; as,

τέσσαρες, οὓς ἔθρεψε συβώτης. Od. ξ. 22.

—— δῖος ὑφορβός. Od. ξ. 48.

..... πυραυγέα κύκλον ἐλίσσων. Hom. 7. Αρεα.

VII. NOUNS AND VERBS.

1. *Increase of Nouns.*

α is short in the increase of nouns in α, ας, αρ; as,

.... ψυχὴ δ' ἐκ σώματος ἔπτη. Hom. Batrach. 207.

ἔδρη τε, κρέασίν τε..... Il. Θ. 162.

.... καὶ νέκταρος ἐστὶν ἀποῤῥώξ. Od. ι. 359.

It is short in masculines and feminines in ας; as,

Παλλάδ' Ἀθηναίην.... Il. α. 200.

..... μέλανος θανατοίο. Il. β. 834.

In most nouns in ξ and ψ; as, Ἄραψ, Ἄραβος; Κόλαξ, Κόλακος.

Except ῥὰξ, θώραξ, ἴραξ, κνώδαξ, κόρδαξ, οἴαξ, Φαίαξ, φέναξ.

All nouns ending in αξ pure have the penultima of the genitive case long.

In nouns in αρ and λς it is short; as,

.... ἀνδρὸς μάκαρος κατ' ἄρουραν. Il. λ. 68.

.... βαθείης ἐξ ἁλὸς ἐλθών. Il. ν. 44.

Except ψαρ and κὰρ.

Genitives in ᾶνος are long, except τάλανος and μέλανος.

ὦ Τιτάνας πέφνες.... Hom. Batrach. 251.

. . . . ἐνάργεα Πανὸς ἀκούειν. Ep. l. 4.

α is long in the dative plural of nouns which have the penultima of the genitive singular long; as in γιγᾱσι, πᾱσι, τυψᾱσι.

But α is short when the dative is formed by syncope, as in ανδρᾰσι, πατρᾰσι, μετρᾰσι.

ι is short in the increase of neuter nouns, as μελι, μελιτος: and in masculines and feminines in ῐος, ῐδος, and ῐτος: as,

νῦν δ' ἔκαθεν πόλιος. . . . Il. ε. 791.

. . . . μεμαῦῖ ἔριδος καὶ ἀϋτῆς. Il. ε. 732.

ἀσπίδος ἀμφιβρότης. . . . Il. β. 389.

. . . . Χαρίτων μίαν ὀπλοτεράων. Il. ξ. 267.

Except αψὶς, βαλφὶς, καρὶς, κηλὶς, κληῖς, κνημὶς, κρηπὶς, νεβρὶς, νησὶς, σφραγὶς, with their compounds; also, βατχαρὶς, κανονὶς, πλοκαμὶς, ῥαφανὶς, σισαμὶς.

ι is long in monosyllables; except τὶς, and Δὶς, Δὶος; as,

ἵνα τάμη διὰ πᾶσαν. . . . Il. ρ. 532.

. . . . ἑανῷ λιτὶ κάλυψαν. Il. σ. 352.

ῥῖνα παρ' ὀφθαλμόν. Il. ε. 291.

. . . . πολιῆς ἐπὶ θινὶ θαλάσσης. Il. δ. 248.

It is also long in nouns in ις, ιθος; ιψ, ιπος; ιξ, ιγος or ικος.

ὄρνιθος μεν ἁμαρτὲ. . . . Il. ψ. 868.

φράξε δέ μιν ῥίπεσσι. . . . Od. ε. 255.

ἐσθλοὶ, τεττίγεσσιν ἐοίκοτες. . . . Il. γ. 151.

. . . . ζωστῆρα δίδου φοίνικι φαεινὸν. Il. ζ. 219.

Except nouns in ιψ, ιβος, and ιξ, ιχος, in which ι is mostly short; as,

χέρνιβα δ' ἀμφίπολος.... Od. α. 136.

.... κεφαλῆς τρίχας ἐν πυρὶ βάλλων. Od. γ. 446.

υ is short in monosyllables in υς, υος, and in neuters in υ; as,

ἢ δρυὸς, ἢ τεύκης. Il. ψ. 328.

.... δειλοὶ μυές, οὐδ' ὑπέμειναν. Hom. Batrach. 270.

Also in masculines and feminines in υς, υρ; as,

στὰς πρόσθεν νέκυος.... Il. π. 321.

.... τὼ δ' αὐτὼ μάρτυρες ἔστων. Il. α. 338.

In nouns in ξ and ψ, υ is generally long in the genitive; as,

νεβρὸν ἔχοντ' ὀνύχεσσι.... Il. Θ. 248.

.... καὶ Χάλυβες στυφελὴν καὶ απήνεα γαῖαν.
Dion. 768.

Except δοιδυξ, κόκκυξ, κήρυξ. Γρύψ and γὺψ are common.

In words of two terminations, υς and υν, υ is mostly long.

2. *Quantity of the Penultima of the Tenses of Verbs.*

The quantity of the penultima in the present and imperfect is the same through all the voices;[1] and most tenses have the same quantity in the penultima, as those from which they are formed;[2] as,

[1] κρίνω, ἔκρινον, κρίνε, κρίνοιμι, κρίνω, κρίνειν, κρινων, κρίνομαι, ἐκρινόμην, κρίνου.

[2] ἔτυπον, τυπῶ, ἐτύπην, τυπήσομαι, τέτυπα, ἐτετύπειν.

The doubtful vowels α, ι, υ, are short in the first aorist, fourth conjugation, when they are short in the future; so in verbs in $\alpha\omega$ they are also short, unless ρ or a vowel precedes α, when they are always long both in the aorist and future; as,

.... γέλασαν δ' ἐπὶ πάντες Ἀχαιοὶ. Il. ψ. 850.

.... ἐκ χειρὸς χεῖρα σπάσεν Ἀντινόοιο. Od. β. 321.

μίαν μεμεῖναν τήνδ' ἔασον ἡμέραν. Eurip. Med. 341.

If a doubtful vowel is short in the first future or aorist, it is also short in the præterperfect active and passive, and in the first future and aorist passive in every mood, but in verbs in $\alpha\omega$, $\rho\alpha\omega$ it is long.

The third person plural of the preterit tense in $\alpha\sigma\iota$ is always long.

The participle feminine of the first aorist in $\alpha\sigma\alpha$ is long.

The doubtful vowel in the second aorist is short in every conjugation; as, ἔτραγον, ἔλιπον, ἔφυγον.

In the reduplication of verbs the penultima is short; as, δίδομι, τιθήσι.

α is short in the second conjugation, except in the third person plural of the indicative mood, the subjunctive mood, and the participles of the active voice; as, ἵστατον, ἵστατε, ἵσταμεν, ἵσταμεν, ἵσταθι, &c. ἱστάναι, ἵσταμαι, ἱστάμην, &c. ἔσταμαι, ἐστάμην, ἐστάθην, σταθήσομαι, ἵστασο, στάθεις, ἱστάμενος.

υ in polysyllabic words of the fourth conjugation is short, except in the singular number of the present

tense, active voice, and in the third person plural; as, ζεύγνυμι, ζεύγνυσι.

In dissyllables it is always long, δύθι, δύναι, ἔδυτε.

VIII. CUSTOM OR AUTHORITY.

α in the superlative is always short.

.... αἰνότατος λόχος ἕπλετο.... Od. δ. 431.

The penultima of verbs in ανω is short; also the present and imperfect of those in αω.

It is long in the penultima of nouns in αω, but short in their oblique cases.

It is also short in neuters in ανον; as, ὄργανον, ξόανον, δρέπανον.

α is long in proper names, and names of nations, in ανος, ανις; as, Γέρμανος.

2. In proper names, and names of stones, in ατης, ατις; as, Εὐφράτης, Ἀχάτης, Ἀσιάτις. Except Γαλάτης, Δαλμάτης, Σάματης, Σαρματης, Αντιφατης, Ευρυβατης, with a few others.

3. In most feminine proper names in αϊς; as, Ναΐς, Δαΐς, Πτολεμαΐς, Αχαΐς, &c.; but in masculines, as Καλαΐς, Ταναΐς, Θηβαΐς, and the like, the penultima is short.

α is long in numerals, as τριακόσιος, &c.; and in some verbals in ασις, ασιμος, ατος, ατηρ, ατης, ατικος; as, κράσις, ἰάσιμος, θεατὸς, ἰατὴρ, θεατὴς, πειρατικὸς; but short in δύνασις, ἐργάτης, γραμμάτικος, &c.

It is short in patronymic nouns in αδης; as Πηλῃάδης, &c.

It is short in derivatives and verbals in αλεος, αλιος, ασιος; as, διψάλεος, εινάλιος, θαυμάσιος, &c. Also in αφος, as, φληνάφος from φληνος. In adverbs in ακις and ακι; as, πόλλακις, τόσσακι.

Also in diminutives in αδιον, ακιον, αριον, ατιον; as, λοπάδιον, ὀστράκιον, δουλάριον, δοράτιον, &c. Except θωράκιον, οἰάκιον, and such as are derived from words that have the penultima long.

Verbs in ιω have the penultima sometimes long, sometimes short.

Also those in ινω; as, τίνω, φθίνω, which is long in Homer, but short in the tragedians. In nouns in ια and ιη; as,

ἤριπε δ' ἐν κονίῃ. . . . Il. ε. 75.

. . . . μιάνθησαν δὲ κονίῃ. Il. ψ. 739.

Patronymics, and most other nouns in ινη, have the penultima long; as, Νηρίνη, Ευηνινη, &c. δωτίνη, αξίνη, &c. Except εἰλαπίνη, and feminine adjectives formed from masculines in ινος; as, μυρρίνη, κεδρίνη, &c.

Also nouns in ιτης, ιτις; as, Θερσίτης, μεσίτης, μακαρίτης, πολίτης, πολῖτις, νεφρῖτις: except κρητης, κτιτης.

ι is mostly short in diminutives in ιον, ιδιον; as, κόριον, κουρίδιον, &c.: except ἱματίδιον, αργυρίδιον, and the like.

Derivatives in ισις, ιτος, are short; as, κρίσις, κτίσις, &c. ἄκριτος, ἄφθιτος, ἄκλιτος; so in ικος and ιμος, as, πρακτικὸς, νόστιμος, &c.

But those in ιμα vary according to the quantity of

the penultima of the words from which they are derived; as, κρῑμα from κέκρῑμαι, χρῑ́μα from χρίω.

Diminutives in ιδευς; as, Λυκιδεὺς, Ερωτιδεὺς; and comparatives in ιων; as,

ὡς οὐδὲν γλύκιον ἧς πατρίδος οὐδὲ τοκήων. Od. ι. 34.

.... μέλιτος γλυκίων ῥέεν αὐδή. Il. α. 249.

The penultima of these comparatives is always long in the Attic dialect; as,

φρονοῦσι γὰρ κάκιον Ἑλλήνων πολύ. Eurip. Bacch. 483.

The penultima of verbs in υνω, υρω, and υχω, is mostly long; as, ιθύνω, κῡ́ρω, βῡ́χω, thus μαρτῡ́ρομαι; but in the tenses derived from the future it is short; as, κυρεω, μαρτυρεω, &c.

υ in polysyllables in υνη is short; also in some nouns in υτης, as, γηθοσύνη, βραδύτης; in diminutives in υλος, as, μικκύλος, ἐρωτύλος, &c.; and in numerous adjectives in υνος and υρος; as, γηθόσυνος, πίσυνος, μίνυρος, βλόσυρος.

It is short in verbals in υσις; as, λύσις, φύσις, χύσις, &c.

But it is long in those in υμα, υμος, υτηρ, υτωρ; as, λῡμὰ, χῡμὸς, ῥῡτὴρ, μηνῡ́τωρ, &c.; and in the greatest part of those in υτος, υτης, υτις; as, κωκῡτὸς, ἄτρῡτος, ῥῡτὸς, ῥῡτὶς, πρεσβῡ́της, πρεσβῡ́τις.

QUANTITY OF THE FINAL SYLLABLE.

α is mostly short at the end of words; as in μοῖρα, τράπεζα, ἵνα.

Except, 1. Such words as end in α pure; as, Αθήναα, φιλίᾱ, σικύᾱ.

2. The Doric α for η or ου; as, φάμα, Αἰνεία.

3. Words ending in δα and θα; as, βασίλινδα, Λήδα, Σιμαίθα: except ἤλιθα.

Words ending in ρα not preceded by a diphthong; as, κάρα, πήρα, χαρὰ: except ἄγκυρα, γέφυρα, ὄλυρα.

Such words as have a consonant preceding ρ; as, ἄγρα, πέτρα, ἀκέστρα, φαιδρὰ. Except σκολοπένδρα, τανάγρα; also the first aorist, and præterit middle, of verbs in ρω; as, διέφθειρα, διέφθορα, επείρα, πέπορα.

4. Nouns ending in εια, from verbs in ευω; as, προφητεία, δουλεία from δουλεύω.

5. Adjectives in α pure, from masculines in ος; as, δικαία: except δῖα, πότνια, ια and μία.

6. Duals of the first and second declension; as, Αἰνεία, Μούσα; likewise κόλλα, with its compounds, and the poetic vocative; as, Πολυδάμα, Λαοδάμα.

αν final is short; as, αν, πάμπαν, Αἴαν, μέλαν, ποίησαν, ἔτυψαν. Except in words circumflexed; as, πᾶν. Masculines in αν; as, Τιτὰν.

In the adverbs ἄγαν, λίαν, πέραν, εὖαν; but αὐτὰν is short.

In accusatives of the first declension whose nominatives are long; as, Αἰνείαν, φιλίαν.

αρ final is short; as in ὄναρ, νέκταρ, μάκαρ: except the monosyllables κὰρ and ψὰρ; γὰρ also is sometimes long.

ας is short; as in κέρας, ἀρκὰς, τύπτοντας: in imparisyllabic nouns which do not form their genitives in αντος; as, μέλας, μέγας, λάμπας, σέλας. Also in the

second person of the first aorist, and preterit *active*, and preterit *middle*; as, ἔτυψας, τέτυφας, τέτυπας. It is mostly short in the Doric accusative plural; as,

.... καὶ ἃ πίτυς ὄκνας ἐνείκαι. Theocrit. 1. 134.

.... μετὰ τροπὰς ἠελίοιο. Hesiod. ε. 562.

Except all cases of the first declension; as, τάμιας, Αἰνείας, μοῦσας. Also nouns in ας which make the genitive in αντος; as, Αἴας, ποίησας. Accusatives plural in ας from nouns in ευς, as ἡμᾶς, ὑμᾶς.

ι is short; as in ἴφι, ὅτι, μέλι, τύπτουσι, Αἴαντι, τίθημι. Except in contractions, as μήτι for μήτιϊ, where it is long. Also in the paragoge of adverbs and pronouns; as, νυνί, οὑτοσί; but ἐνὶ and οὐχὶ have ι short. It is long in the names of letters; as, ξῖ, πῖ: the Attic ι is also long in ὁδῖ, δευρῖ, ταυτῖ.

ιν final is mostly short; as in τύπτουσιν, ἥμιν, πάλιν. Except nouns in ιν, ινος, and words of two terminations; as, ῥῖν, λῖν, ἀκτῖν, δελφῖν: ἡμῖν and ὑμῖν, when circumflexed, are long; as is the Doric τῖν for σοί.

ις final is short; as, τρὶς, πόλις, ἀμοιβαδὶς, τυραννὶς. Except monosyllabic nouns, and such as have two terminations; as, λῖς, ἀκτῖς, δελφῖς. Also nouns in ις, increasing in the genitive; as, ὄρνις, κίος, κρηπῖς.

υ final is short; as in σὺ, γόνυ, γλύκυ, δάκρυ. Except in the third person of the imperfect and second aorist of verbs in υμι; as, ἔφυ, ἔδυ: to which may be added the names of letters, as μῦ, νῦ. It is also long in ὗ, γρῦ, ἀντικρὺ.

υν is short; as in σὺν, πολὺν, βραδὺν. Except νῦν, when circumflexed, and words of two terminations, as φόρκυν; also accusatives from υς long; as, ἰλὺν, ἰχθῦν, κλιτῦν; and in the imperfect and second aorist of verbs in υμι; as, ἐδείκνυν, ἔφυν.

υρ final is long; as, πῦρ, μάρτυρ, ψίφυρ: but it is short in the oblique cases.

υς is short; as in βαθὺς, κόρυς, πῆχυς, πρέσβυς. Except monosyllables; as, μῦς, σῦς; and nouns which make their genitives in ος pure; as, ἰλὺς, ἄρκυς, ἀχλὺς, νηδὺς: ἰχθὺς and ὀφρὺς are common, but the former is always long in the comic writers. υς is also long in verbs in υμι.

ON THE ELISION AND CONTRACTION OF VOWELS AND DIPHTHONGS.

The vowels α, ε, ι, ο, are sometimes elided at the end of a word, when the following word begins with a vowel.

ι is rarely elided in the dative singular of nouns by the dramatic writers, nor in the dative plural, though in the writings of Theognis and other poets the elision frequently occurs.

ι is never elided by the comic writers in τι and οτι. *Porson.*

The tragedians do not admit περὶ before a vowel, whether in the same or in different words. *Porson. ad Med.* 284.

The diphthongs αι, οι, sometimes suffer elision at the end of a word; ει and ευ never.

The elision of αι is frequent in Homer before a word beginning with a vowel; and sometimes, though rarely, οι is elided by the same poet in the pronouns μοι, τοι.

When a word ends with a vowel or a diphthong, and the following word begins with a vowel or a diphthong, they are sometimes united by crasin; as, μεντάν for μεντοι αν, ἤτᾶρα for ητοι αρα.

When και is joined to a diphthong by crasin, ι is subscribed; as, κᾷτα for καὶ εἶτα. *Porson. ad Hec.* 4.

Diphthongs were not elided by the dramatic poets till the time of Menander, and the other writers of the new comedy, in whose writings numerous examples of the elision are to be found.

Two syllables are sometimes contracted into one in the same word by synæresis; as, χρυσῳ for χρυσέῳ, θοὶ for θεοὶ, Αμφιαρω for Αμφιαρέω.

OF FEET.

A foot in metre is composed of two or more syllables, and is either simple or compound. Of the simple feet four are of two, and eight of three syllables.

There are sixteen compound feet, each of four syllables.

Simple Feet.

Four of two syllables.

- Pyrrichius . . . θεος . . . . two short syllables.
- Spondeus . . . . ψυχη . . . two long syllables.
- Iambus . . . . . θεά . . . . one short and one long.
- Trochæus . . . . σωμα . . . one long and one short.

Eight of three syllables.

Tribrachys	πολεμος	. . . . three short.
Molossus	ευχωλη	. . . . . three long.
Dactylus	σωματα	. . . . one long and two short.
Anapæstus	βασιλευς	. . . . two short and one long.
Bacchius	αναστει	. . . . . one short and two long.
Antibacchius . . .	μαντευμα	. . . two long and one short
Amphibrachys . .	θαλασσα	. . . . one long between two short.
Amphimacer . . .	δεσποτης	. . . . one short between two long.

Compound Feet.

Sixteen of four syllables.

		composed of
Choriambus	σωφροσυνη	A trochee and an iambus.
Antispastus	αμαρτημα	An iambus and a trochee.
Ionicus a majore .	κοσμητορα	A spondee and a pyrrich.
——— a minore .	πλεονεκτης	A pyrrich and a spondee.
Pæon primus . . .	αστρολογος	A trochee and a pyrrich.
—— secundus . .	αναξιος . . .	An iambus and a pyrrich.
—— tertius	αναδημα . .	A pyrrich and a trochee.
—— quartus . . .	θεογενης . .	——— an iambus.
Epitritus primus . .	αμαρτωλη	An iambus and a spondee.
——— secundus	ανδροφοντης	A trochee and a spondee.
——— tertius . .	ευξυσθενης	A spondee and an iambus.
——— quartus .	λωβητηρα	——— a trochee.
Proceleusmaticus .	πολεμιος .	Two pyrrichs.
Dispondeus	συνδουλευσω	Two spondees.
Diiambus	επιστατης	Two iambi.
Ditrochæus	δυστυχημα	Two trochees.

OF METRE.

" Metre, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules; and in this sense applies not only to an entire verse, but

to part of a verse, or any number of verses." "But *a metre*, in a specific sense, means a combination of two feet, and sometimes one foot only."

There are nine principal metres: 1. Iambic. 2. Trochaic. 3. Anapæstic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic à majore. 8. Ionic à minore. 9. Pæonic.

These names are derived from the feet which prevail in them. It is supposed that each species was originally composed of those feet only from which it is denominated; but that others, equal in time, were afterwards admitted under certain restrictions.

In the three first metres, viz. iambic, trochaic, and anapæstic, a metre consists of two feet; in the remainder, one foot constitutes a metre.

A verse is called monometer when it consists of one metre; dimeter, when it has two metres; trimeter, when it contains three; tetrameter, when it consists of four metres. Pentameter and hexameter verses contain, the former five, and the latter six metres; but they are measured by single feet, each foot constituting a metre.

Verses are also denominated acatalectic, catalectic, brachycatalectic, and hypercatalectic.

Acatalectic is when a verse with respect to the metre is complete; as in the following, which is trochaic monometer acatalectic:

γείτονες δὲ. Æschyl. Sept. Theb.

Catalectic is when a verse wants one syllable at the end to complete the metre, as in the following, which is trochaic dimeter catalectic:

χῆ λεών δράκοντας ὥς. Æschyl. Sept. Theb.

Brachycatalectic is when one entire foot is wanting at the end of the verse to complete the metre The following is trochaic dimeter brachycatalectic:

εἰσιδεῖν γίγαντι. Eurip. Phœniss.

Hypercatalectic is when there are one or two redundant syllables at the end of a verse; as in the following, which is trochaic monometer hypercatalectic:

τῷ, πατροκτόνον. Æschyl. Sept. Theb.

DIFFERENCE OF RHYTHM AND METRE.

The difference between rhythm and metre is thus expressed by Quintilian, Inst. l. 9:—"Rhythmi, id est, numeri, spatio temporum consistunt, metra etiam ordine, ideoque alterum esse quantitatis videtur, alterum qualitatis." Rhythm, therefore, relates to the quantity of the syllables in a foot, as far as regards the time required in the pronunciation of them, considering each long syllable as equal in time to two short ones.

Metre includes both the time and order of syllables, and does not admit the same interchanges of feet as rhythm. Quintilian says further, "Ρυθμὸς aut par est, ut dactylus, unam enim syllabam parem brevibus habet. Est quidam vis eadem et aliis pedibus, sed nomen illud tenet. Longam esse duorum temporum, brevem unius,

etiam pueri sciunt. Aut sescuplex, ut paeon, cujus vis est ex longa et tribus brevibus, quique ei contrarius, ex tribus brevibus et longa, vel alio quoque modo tempora tria ad duo relata sescuplum faciunt. Aut duplex, ut iambus, nam est ex brevi et longa, quique est ei contrarius." In this passage, the relative value of feet in rhythm is considered on the musical principle of equality in time, on which principle they may be admitted in exchange, the one for the other, without injury to the rhythm.

The first division of rhythm is into equal time, or as one to one, or two to two; this is exhibited in the pyrrich ⏑⏑, the spondee – –, the dactyl – ⏑⏑, and the anapæst ⏑⏑ –, the two short syllables in the latter feet being equal in time to the long ones.

The second division is as one to two, or duplex, and is shown in those feet, of which one part contains only half the time of the other, such as the iambus ⏑ –, trochee – ⏑, and tribrach ⏑⏑⏑.

The third division, which the Greeks call ἡμιολιος, and the Latins sesquialter or sescuplex, is as two to three; this time is shown in the paeon – ⏑⏑⏑. Cicero says, "Paeon quod plures habeat syllabas quàm tres, numerus à quibusdam, non pes habetur. *De Oratore.* From which it appears that the paeon was not esteemed a foot by many, but only a number or rhythm; and he accordingly considers it as more suited to prose than to poetical composition.

Aristides Quintilianus, a writer on music, after enumerating the foregoing divisions, adds a fourth, which the Greeks call ἐπίτριτος, and the Latins supertertius and sesquitertius, which is as four to three.

Having stated the relative value of feet to each other in rhythm, according to the proportions of time they contain, it now becomes requisite to return to metre, and assure the scholar that although such proportions make them interchangeable in rhythm, it by no means does so in metre; for as rhythm is found in a single foot, each foot making a complete rhythm, so metre is a succession of feet according to a certain order, regulated by fixed laws which must be scrupulously observed; for the altering or displacing any of the feet would annihilate the metre though the rhythm would remain. Quintilian says, "In versu pro dactylo poni non poterit anapæstus, aut spondeus, nec paeon eâdem ratione à brevibus incipiet ac desinet; neque solum alium pro alio pedem metrorum ratio non recipit, sed ne dactylum quidem aut fortè spondæum, alterum pro altero. Itaque si quinque continuos dactylos, ut sunt in illo,

Panditur intereà domus omnipotentis Olympi,

confundas, solveris versum." *Inst.* l. 9.

These dactyls have been confounded in this manner,

Omnipotentis Olympi panditur intereà domus,

which entirely destroys the metre, the laws of which require a dactyl in the fifth and a spondee in the sixth

places, and gives us an anapæstic line in its stead. Although by thus disturbing the order of the line, the metre is destroyed, still the rhythm remains the same, there being an equal number of times contained in the anapæst as in the dactyl.

In order to ascertain what feet are ἰσοχρόνους, or interchangable in metre, recourse must be had to what the Greeks call arsis and thesis, into which every foot was divided. These are musical terms, and are by the Latins termed sublatio and positio: they are generally represented by the acute (´) and the grave (`) accent; but as they have no power to heighten or depress, to lengthen or shorten the syllable in pronunciation over which they are placed, care must be taken not to confound them with regular grammatical accents. That they are only modes of beating time with the foot is proved from this passage of Marius Victorinus: "Arsis et thesis, quas Græci dicunt, id est, sublatio et positio, significant pedis motum: est enim arsis sublatio pedis sine sono, thesis positio pedis cum sono." Every foot then must necessarily consist of not less than two syllables, on one of which falls the arsis and on the other the thesis. We will now place them on an iambus ˊ ˋ and a trochee ˊ ˋ, which feet are not interchangeable in metre: the arsis in the iambus occupies the first short syllable, and the thesis the remaining long one; in the trochee this order will be found reversed, the place of the arsis being a long syllable, and the thesis a short

one: it appears, therefore, that a foot, in order to be ἰσοχρονους in metre, does not depend on the rhythm alone, which affects it as a whole, but on arsis and thesis also, which affect its parts. Dawes, in Miscellanea Critica, p. 65, says, "The ancients considered those feet only as ἰσοχρονους, which were capable of being divided into parts that were equal in time;" so that a long syllable should have either a correspondent long syllable, or two short ones, according to the following scheme,

A		B		C	
Iambus ⏑	–	Trochee –	⏑	Spondee –	–
Tribrach ⏑	⏑ ⏑	Tribrach ⏑ ⏑	⏑	Dactyl –	⏑ ⏑
				Anapæst ⏑ ⏑	–

D		E	
Trochee –	⏑	Spondee. . . . . –	–
Iambus ⏑	–	Amphibrachys ⏑	–
			– ⏑

In the above scheme the three divisions marked A, B, and C, show the ἰσοχρονους feet; the divisions D and E those that are not interchangeable the one for the other.

IAMBIC METRE.

Iambic verse derives its name from the foot which prevails in it, viz. (the iambus) and of which it was originally composed. In this metre there are two kinds which most frequently occur; these are trimeter acatalectic, or senarian, and tetrameter catalectic. The former of these measures was used both by tragic and

comic writers, but the latter principally by the writers of comedy.

Iambic Trimeter, or Senarian. (Tragic.)

An iambic trimeter, or senarian, consists of six feet, or three metres, and is called pure if each foot is an iambus, as in the following line,

Pure.

πάλαι κυνηγετοῦντα, καὶ μετρούμενον. Sophoclis Ajax. 5.

The early writers of iambics, as Archilocus, Solon, and Simonides, are supposed to have pretty generally confined themselves to the use of the iambus in their compositions; but the tragic writers, to give variety and dignity to their verse, introduced other feet under certain restrictions; thus the tribrach, being isochronal, or of equal time with the iambus, the long syllable being resolved into two short ones, was admitted for it in every place except the last, as may be seen in the following examples,

Tribrach in 1st place.

ἄγετε τὸν ἁβρὸν δή ποτ' ἐν Τροίᾳ πόδα. Eurip. Tr. 510.

Tribrach in 2d place.

τρυχηρὰ περὶ τρυχηρὸν εἱμένην χρόα. Eurip. Tr. 500.

Tribrach in 3d place.

πέπλων λακίσματ' ἀδόκιμ' ὀλβίοις ἔχειν. Eurip. Tr. 501.

Tribrach in 4th place.

πόλιν τε δείξω τήνδε μακαριωτέραν. Eurip. Tr. 369.

Tribrach in 5th place.

ἄλλους τυράννους αὐτὸν ὄντα βασιλέα. Eurip. Helen. 519.

This metre also admits a spondee in the odd places, i. e. the first, third, and fifth.

Spondee in 1st, 3d, and 5th places.

ἢ σιτοποιεῖν κἀν πέδῳ κοίτας ἔχειν. Eurip. Tr. 498.

πολλὴν ἐν Ἄργει, μή σε τιμωρούμενοι.

Eurip. Heracl. cura Elmsleii, v. 284.

σοί τ' εὖ λέλεκται, καὶ τὰ τῶνδ' αὐχῶ γέρον.

Heracl. 334. ed. Elmsleii.

The spondee in the *first place* may be resolved into an *anapæst* or a *dactyl;* in the *third* place into a dactyl only, but neither a dactyl nor an anapæst can be used for the spondee in the fifth.

Dactyl in 1st place.

οὐκ ἄριθμον ἄλλως ἀλλ' ὑπερτάτους Φρυγῶν.

Eurip. Tr. 480.

Dactyl in 3d place.

ῥυσσοῖσι νώτοις βασιλικῶν ἐκ δωμάτων. Eurip. Tr. 499.

Anapæst in 1st place.

φιλοτιμίας παῖ μὴ σύ γ' ἄδικος ἢ θεός.

Eurip. Phœniss. 542.

An anapæst of proper names is admitted in every place except the last, but the entire anapæst must be contained in the same word,

ἐμοὶ μὲν οὐδεὶς μῦθος Ἀτιγόνη φίλων.

A senarian has two principal cæsuras, one on the penthemimer or first syllable of the third foot; the other on the hephthemimer, or first syllable of the fourth. Of the first, or penthemimeral cæsura, there are four kinds,

1. When it is made on a short syllable.

2. When it is made on a short syllable after an elision.

3. When it is made on a long syllable.

4. When it is made on a long syllable after an elision.

Examples.

1. Κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῷ.
2. Πατὴρ ἵν' εἵποτ' | Ἰλίου τείχη πεσοι.
3. Λιπὼν ἵν' Ἅιδης | χωρὶς ᾤκισται θεῶν.
4. Καὶ τεύξεται τοῦδ' | οὐδ' ἀδώρητος φίλων.

Of the second, or hephthemimeral cæsura, there are several kinds.

1. When it occurs at the end of a word of two or more syllables without an elision.

2. When it occurs after an elision.

3. When the syllable is an enclitic.

4. When it is not an enclitic, but is such a word as may not begin a sentence.

5. When it is such a word as may begin a sentence.

6. When a syllable is made short after elision.

Examples.

1. Ἥκω νεκρῶν κευθμῶνα | καὶ σκότου πύλας.

2. Πολλῶν λόγων εὑρήμαθ' | ὥστε μὴ θανεῖν.
3. Κείνη γὰρ ὤλεσέν νιν | εἰς Τροίαν τ' ἄγει.
4. Τίμβον δὲ βουλοίμην ἄν | ἀξιούμενον.
5. Ἐπεὶ πατὴρ οὗτος σὸς | ὃν θρηνεῖς ἀεί.
6. Ἀλλ' οὔτ' ἐμοὶ καλὸν τόδ' | ἔστιν οὔτε σοί.

There is another division of a senarian which may be called the *quasi-cæsura ;* this is when the third foot is elided, either in the same word or by the addition of γ', δ', μ', σ', τ'.

Κεντεῖτε μὴ φείδεσθ' | ἐγὼ 'τεκον Πάριν.
Γυναιξὶ παρθένοις τ' | ἀπόβλεπτος μέτα.

The tragic writers, therefore, never use an anapæst but in the first place of a senarian, except in proper names, when it is admitted in every place except the last: they very rarely write a verse which wants the cæsura; and scarcely ever neglect the pause in the fifth place, which is often a spondee, formed of two hypermonosyllabic words, as in this,

Ἄτλας | ὁ χαλ | κέοι | σι νώ | τοις οὖ | ρανον.

A dactyl is certainly never used in the fifth place.

As the cæsura forms one of the greatest beauties of a senarian, that verse is the most harmonious in which it takes place in both the third and fourth feet; and though it does not always occur in the latter, the tragic writers very rarely omitted it in the former foot.

The comic writers, whose language approached to the familiarity of common discourse, freely neglected these rules of anapæsts and dactyls, as may be seen in

the following scheme taken from Professor Gaisford's very learned and excellent edition of Hephæstion, p. 241, 242, in which examples are given of the anapæst in the 1st, 2d, 3d, 4th, and 5th places; and also of a dactyl in the 5th place.

Satyric Drama.

Anapæst in the 2d place.

ἐπεὶ κατελήφθη σου λάθρα πωλῶν τὰ σά. Cycl. 260.

Anapæst in the 4th place.

πῦρ καὶ πατρῷον τόνδε λέβητά γ' ὃς ζέσας. Cycl. 343.

Anapæst in the 5th place.

θήξεις μαχαίρας καὶ μέγαν φάκελον ξύλων. Cycl. 242.

Comic Drama.

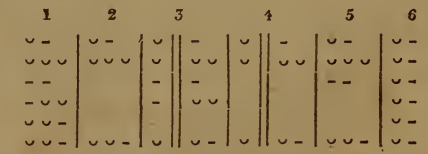
Anapæst in 1st, 2d, 3d, 4th, and 5th places.

κατάβα κατάβα κατάβα κατάβα καταβήσομαι.

Aristoph. Vesp. 973.

Dactyl in the 5th place.

αὐτὰς ἄβρα τῆς μητρὸς αὐτῶν γενομένη. Menander.

A Table of Feet allowable in a tragic iambic trimeter, or senarian.

The double lines denote the places of the cæsura.

Iambic Dimeter Acatalectic.

In systems of iambic dimeter acatalectic the dactyl is

not often admitted, the feet mostly used being the tribrach, the spondee, and the anapæst. Systems of pure dimeters are not found in the tragic writers, but in the lyric and comic poets they very frequently occur. The last syllable of an iambic dimeter, like that of a trochaic or an anapæstic, is not common, but is subject to the same rules of quantity as the other syllables in the verse, each final syllable having its proper measure through the system, which should always be concluded with a catalectic verse.

τίς τὴν κεφαλὴν ἀπεδήδοκεν 1015
τῆς μαινίδος; τὸ τρυβλίον
τὸ περυσινὸν τεθνηκέ μοι;
ποῦ τὸ σκόροδον μοι τὸ χθεσινόν;
Τίς τῆς ἐλάας παρέτραγεν;
τέως δ' ἀβελτερώτεροι, 1020
κεχηνότες Μαμμάκυθοι,
Μελητίδαι κάθηντο. Aristoph. Ran.

Vide Gaisford's Hephæstion.

ποῦ μοι τοδί; τις τοῦτ' ἔλαβε. Aristoph. Ran. 1010.

In the above verse there is a tribrach in the last place; and in the system just given, verse 1018 exhibits an anapæst in the same place.

In dimeter catalectic verses, an iambus should always precede the catalectic syllable.

Ἀπόλοιτο πρῶτος αὐτὸς. Anacreon.
τί φῶ σε; πῶς ἅπαντα. Eurip. Phœniss. 321.

Pure systems of dimeters may be seen in Aristoph.

Equit. 366—380, 441—454, 907—936; Nub. 1085—1102; Ran. 387—396.

Tetrameter acatalectic was not used by either tragic or comic writers among the Greeks.

Tetrameter Catalectic.

In this metre the fourth foot should always be an iambus or a tribrach; the sixth admits an anapæst. The foot preceding the catalectic syllable should be an iambus, except in proper names, when the anapæst is admitted, which is also the case with the fourth foot.

πρώτιστα μὲν γὰρ ἕνα γε τινὰ καθεῖσεν ἐγκαλύψας.

Ran. 942.

οὐχ ἧττον ἢ νῦν οἱ λαλοῦντες. ἠλίθιος γάρ ἦσθα. Ran. 948.

ἐγένετο Μελανίππας ποιῶν, Φαίδρας τε Πηνελόπην δ'.

Thesm. 554.

τῶν νῦν γυναικῶν Πηνελόπην, Φαίδρας δ' ἀπαξαπάσας.

Thesm. 557.

ὁ δ' ἠλίθιος ὥσπερ πρόβατον βῆ βῆ λέγων βαδίζει.

Cratinus in Gaisford's Heph.

TROCHAIC METRE.

Trochaic Tetrameter Catalectic.

A trochaic tetrameter catalectic verse consists of seven feet and a catalectic syllable, which feet are properly all trochees.

The trochee may be resolved into a tribrach in every place.

This verse admits also a spondee in the even places, that is the 2d, 4th, and 6th, which spondee may be resolved into an anapæst.

In every place, except the 4th and 7th, a dactyl of proper names is admitted, which should be contained in the same word, or so distributed that the two short syllables of the proper name be joined to the final long syllable of the preceding word; as,

ξύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι.

Eurip. Orestes.

A spondee or an anapæst in the sixth place must not be joined to a tribrach in the seventh.

If a cretic, or the first or fourth pæon, be withdrawn from the beginning of a verse, it becomes an iambic trimeter, or senarian, the cæsura of which is always on the penthemimer, and never admits an anapæst even in the first foot.

ἐλπίδες | δ' οὔπω καθεύδουσ', αἷς πέποιθα σὺν θεοῖς.

Euripid. Phœniss. 643.

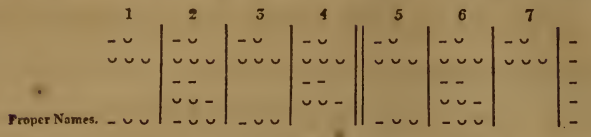
τὸν στέφανον | ἀφῃρεθ' μᾶλλον γὰρ οὗτος εἴσεται.

Aristoph. Nub. 621.

There is one cæsura in a tragic trochaic tetrameter; this occurs at the end of the fourth foot, which should always end with a word, which word must neither be an article nor a preposition.

The comic writers sometimes neglect the cæsura. They admit a tribrach before the catalectic syllable, and only use a dactyl of proper names. *Porson's Pref. to Eurip. Hecuba.*

A Table of Feet allowed in a tragic trochaic tetrameter.



The double line marks the place of the cæsura.

Trochaic Monometer.

Trochaic monometer acatalectic consists of two trochees, or a trochee and a spondee; as,

πήματ' οἴκων. Euripidis Orestes, 956.

Trochaic monometer hypercatalectic consists of two trochees and a syllable; as,

ποντίων σάλων. Eurip. Orest. 987.

Μαιάδος τόκου. Eurip. Orest. 991.

βαρβάρῳ βοᾷ. Eurip. Orest. 1380.

Trochaic dimeter catalectic, called Euripidean, consists of two trochaic metres, the last of which is catalectic. A spondee is admitted in the second place of the first metre, and a tribrach in every one.

ἢ λόγῳ πορεύεται. Soph. Œd. Tyr. 884.

καὶ κατὰ γνώμην ἴδρις. Soph. Œd. Tyr. 1087.

τὸ φέρον ἐκ θεοῦ καλῶς. Soph. Œd. Col. 1694.

Κάδμος ἔμολε τάνδε γᾶν. Eurip. Phœniss. 647.

Trochaic dimeter acatalectic consists of two trochaic metres, or four trochees. A spondee is admitted in the second and fourth places, and a tribrach in every one.

This metre occurs with catalectic verses interspersed through the strophe and antistrophe of Aristoph. Aves, 1470.

πολλὰ δὴ καὶ καινὰ καὶ θαυ-
μάστ' ἐπεπτόμεσθα, καὶ
δεινὰ πράγματ' εἴδομεν.
ἔστι γὰρ δένδρον πεφυκὸς
ἔκτοπόν τι, καρδίας ἀ-
πωτέρω, Κλεωνυμος.

Trochaic dimeter hypercatalectic, called Bacchillidean, consists of four trochees and a syllable. Verses in this metre may be found in Euripidis Orestes, 1407, 1411, 1449, 1489; Soph. Antig. 849.

ἅς ἔγημ' ὁ τοξότας Πάρις. Eurip. Orest. 1407.
τοὺς μὲν ἐν σταθμοῖσιν ἱππικοῖς. Eurip. Orest. 1449.

Trochaic dimeter brachycatalectic, or hemiolius, consists of three trochees, or one whole metre and a half, it is also called ithyphallic. The trochee is sometimes resolved into a tribrach in this metre; as,

εἰσιδεῖν γίγαντι. Eurip. Phœniss. 127.
λάβετε φέρετε πέμπετ'. Eurip. Hecuba. 62.

Trochaic trimeter brachycatalectic consists of five trochees, or two whole metres and a half. Examples are in Soph. Œd. Col. 1240; Trach. 650; Eurip. Orest. 1406; Phœniss. 255, 317; Medea, 634.

οἱ δὲ πρὸς θρόνους ἔσω μολόντες. Eurip. Orest. 1406.

Trochaic trimeter catalectic consists of five feet and a syllable; it admits a spondee in the even places, that is, the 2d and 4th, and a tribrach in all. Examples of this metre are found in Eurip. Orest. 140, 141, 1459,

1466; Medea, 418; Helen. 171; Soph. Œdip. Col. 1686; Pind. Pyth. 1. 8. See Gaisford's Hæph. 263.

τίθετε μὴ ψοφεῖτε μηδ' ἔστω κτύπος. Eurip. Orest. 141.

Trochaic trimeter hypercatalectic, consists of six feet and a syllable, and is found in Euripidis Orestes, 1397, 1399, 1512; Phœniss. 170, 1057.

ἦλθον εἰς δόμους, ἵν' αὖθ' ἕκαστά σοι λέγω.
Eurip. Orest. 1397.

τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλήζετο.
Eurip. Orest. 1399.

δραπέτην γὰρ ἐξέκλεπτον ἐκ δόμων πόδα.
Eurip. Orest. 1512.

ANAPÆSTIC METRE.

Anapæstic monometer, which is also called an anapæstic base, consists properly of two anapæsts; but it is sometimes formed of an anapæst and a spondee, of a dactyl and an anapæst, or of two spondees; as,

τίς ἐφαμερίων. Æschyl. Pr. Ninct. 548.

λέκτρ' Ἀγαμέμνων. Eurip. Hecuba. 124.

Anapæstic Dimeter

Is the most common species of anapæstic verse: in a system of legitimate dimeters, each metre should end with a word, and the system should close with a catalectic verse, called the parœmiac, preceded by a monometer acatalectic.

This metre admits indiscriminately the dactyl and spondee for the anapæst, and sometimes, though very rarely, the proceleusmus; but an anapæst ought not to be joined to a dactyl, to avoid too many short syllables occurring together, as in the following verse:

ὅστις ἂν ἐνέποι πότερον φθιμένην. Eurip. Alcest. 80.

Other lines are found in Soph. Ajax. 205; Eurip. Hippol. 1381; Electra, 1328.

In the catalectic verse, or parœmiac, which closes a system, the catalectic syllable should be preceded by an anapæst: there are, however, some verses in which it is joined to a spondee; as,

πόλεως ἀσινεῖ σωτῆρι. Æschyl. Sept. Theb. 826.

Other examples may be found in Æschyl. Persæ, 32; Agam. 367; Sup. 8. 973.

An hiatus of long vowels and diphthongs is admitted in this metre, but they are always scanned as short; as,

μοῦσα καὶ ἡμῖν ἥ προσομιλεῖ. Eurip. Med. 1081.

I have observed before that each metre should end with a word; there are, however, many verses in which a word is distributed into two metres; see a long list of examples in Gaisford's Hæphestion, 279, 280. The two following lines will serve for illustration.

πειθοῖ περίπεμπτα θυοσκινεῖς. Æschyl. Agam. 86.

Νύμφαις ἁλίαισιν ἐπευξάμενοι. Soph. Philoct. 1470.

Sometimes, though very rarely, the comic writers divide a word into two verses, as in the Aves of Aristophanes, 733.

βίον, εἰρήνην, νεότητα, γέλω-
τα, χορούς, θαλίας, γαλα τ' ορνίθων.

The last syllable of a verse, in this metre, is not common, but subject to the same laws of quantity as if it was found in any other part of the verse.

Anapæstic Tetrameter.

This metre, called Aristophanic, from the frequent use of it by Aristophanes, consists of two dimeters, the last of which is catalectic. Porson's Supplement to Hecuba, 52.

Ἀλλ' ἤδη χρῆν τι λέγειν ὑμᾶς, | σοφὸν, ὦ νικήσετε τηνδί.
Aristoph. Plut. 487.

In the three first places, besides the anapæst and spondee, a dactyl may be used, which is also admitted in the fifth, but is always excluded from the fourth and sixth places.

The catalectic syllable is never preceded by a spondee in the seventh place, which should always be an anapæst. The proceleusmatic foot is excluded from this verse.

The cæsura always occurs after the fourth foot, which must never end with an article or a preposition.

A Table of Feet allowed in an anapæstic tetrameter.

1	2	3	4	5	6	7
⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –
– –	– –	– –	– –	– –	– –	
– ⏑ ⏑	– ⏑ ⏑	– ⏑ ⏑	– –	– ⏑ ⏑		–

The double line denotes the place of the cæsura.

DACTYLIC METRE.

Dactylic monometer hypercatalectic consists of one dactyl and a long syllable, and is also choriambic monometer.

Dactylic dimeter acatalectic (pure) consists of two dactyls; as,

τίς δ' ἐπιτύμβιος. Æschyl. Agam. 1547.

An impure dimeter admits a spondee in the first place, and sometimes in the second; it is also found composed of two spondees; as,

τοιάδε Κάλχας. Agam. 156.

πειθὼ μόλπαν. Agam. 104.

Dactylic dimeter hypercatalectic is formed of two dactyls and a syllable, or of a spondee, a dactyl, and a syllable; as,

ὅν τ' ἐπιλεξαμένα. Æschyl. Suppl. 49.

οἰκτρὸν γὰρ πόλιν ὧδ'. Æschyl. Sept. Theb. 321.

Dactylic trimeter acatalectic is formed of three dactyls, and admits a spondee in the first and third places; as,

δυσσεβίας μὲν ὕβρις τέκος. Eumen. 532.

αἱ Μοῦσαι τὸν Ἔρωτα. Anacreon. Od. 30.

Dactylic trimeter hypercatalectic consists of three dactyls and a syllable; it admits a spondee in the first place, and sometimes in the second, but never before the catalectic syllable; as,

ὦ πολύκλαυτε φίλοισι θανών.

Æschyl. Pers. 680. ed. Blomfield.

Παμφύλων τε διορνυμένα.

Æschyl. Suppl. 544. Burneii T.

ἐκ Τυρίας ἔρρόντας ἐπ' ἀ-

Æschyl. Persæ, 962. Burneii Tent.

Dactylic tetrameter acatalectic consists of four dactyls, and admits a spondee in the first place.*

ἀμφίγυοι κατέβαν πρὸ 'γάμων τινὲς. Soph. Trach. 504.

Dactylic pentameter consists of five dactyls, and admits a spondee in every place: in the Eumenides of Æschylus there is a system of pentameters, which closes with trochaic dimeter catalectic.

Δόξαι τ' ἀνδρῶν καὶ μάλ' ὑπ' αἰθέρι σεμναὶ,
τακόμεναι κατὰ γᾶν μινύθουσιν ἄτιμοι
ἡμετέραις ἐφόδοις μελανείμοσιν, ὀρχης-
μοῖς τ' ἐπιφθόνοις ποδός. . . . . Trochaic dim. cat.

Dactylic pentameter hypercatalectic consists of five dactyls and a syllable; as,

Βοσκόμενοι λαγίναν ἐρικύμονα φέρματι γέν-

Æschyl. Ag. 119. Burneii.

Dactylic hexameter consists, if pure, of six dactyls, or of five dactyls with a cretic in the last place; as,

ἄντομαι, ἀμφιπιτνοῦσα τὸ σὸν γόνυ καὶ χέρα δειλαίαν.

Eurip. Suppl. 288.

An impure dactylic hexameter has a spondee or a

* Professor Dunbar says this verse admits a spondee in the first and second places, sometimes in the third. According to Dr. Burney's arrangement of the choral metres of Æschylus, a spondee is admitted in the fourth place.—See Dunbari Prosodia Græca, p. 36. and Burneii Tentamen, lxi and lxii.

trochee in the last place, and admits a spondee in every one except the fifth; as,

ἀλλὰ θεοὶ γενέται, κλυετ' εἴ τὸ δίκαιον ἰδόντες.

Æschyl. Suppl. 77.

HEROIC VERSE.

An heroic verse, which is dactylic hexameter, is composed of six feet, the last of which must be a spondee, the fifth is almost always a dactyl; the first four may be either dactyls or spondees, as the following scheme shows,

1 2 3 4 5 6

– ◡ ◡ | – ◡ ◡ | – ◡ ◡ | – ◡ ◡ | – ◡ ◡ | – –
– – | – – | – – | – – | |

This verse admits the cæsura in various places; but that which falls on the penthemimeris, or first syllable of the third foot, was most used by Homer and the ancient writers, as in the following verse,

μῆνιν ἄειδε, θεὰ, Πηληϊάδεω Ἀχιλῆος. Il. ά. 1.

where the cæsura takes place on, or as others say after, the last syllable of θεὰ.

Another position of the cæsura is after a trochee in the third foot, as in the first verse of the Odyssey,

ἄνδρα μοι ἔννεπε Μοῦσα πολύτροπον, ὅς μάλα πολλὰ

in which it falls after Μοῦσα; but the trochee must either be an entire word, as in the example just given, or be formed from the two last syllables of a word, as in this verse, where it is formed of the syllables δονδε,

αὖτις ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής. Od. λ. 597.

Another principal cæsura in an heroic verse is on the hephthemimeris, or first syllable of the fourth foot, and sometimes both this and the penthemimeral cæsura occur in the same verse, of which this is given as an example,

εἰ δὴ ὁμοῦ πόλεμός τε δαμᾷ καὶ λοιμὸς Ἀχαιούς. Il. ά. 61.

There are many other cæsuras admitted in an heroic verse, but in the variety there is one, says Mr. Herman, "which, on account of its debilitating the strength and harmony of the numbers, was rejected by the best poets; this falls on a trochee in the fourth foot," as shown in the following line,

Πηλεὺς θήν μοι ἔπειτα γυναῖκα γαμέσσεται αὐτός.

Hermanni. Orphica, p. 693.

A short vowel before a mute and a liquid is always long in the early epic poets; but in writers of a later date, as Quintus Calaber and others, it is frequently made short, according to the Attic rule of prosody. There are, however, a few verses of Homer in which such vowels are short; the following are collected by Mr. Herman, at the end of his edition of the Orphica. In Iliad 3, v. 414, σχετλίη has the first syllable short. Il. 11, 69, δὲ is short before δράγματα. Il. 23, v. 186, δὲ is short before χριεῖν. Il. 24, 324, τετράκυκλον has the first syllable short. The second syllable is short in ἐνέχρυψε, Od. 5. 448. In Od. 8, 92, the last syllable of κατὰ is short before κρᾶτα. In Od. 12, 99, τε is short before κρατὶ. Od. 14, 529, δὲ is short before

χλαῖναν, and some others, on which he offers conjectures. In proper names, and such words as could not be used in other situations, the syllable may be short; as, Ἀφροδίτη, προκείμενα, and the like.

The hiatus of vowels, so unpleasant to the ear in pronunciation, and contrary to the usage of the Greek language, occurs often in the poems of Homer. To get rid of this defect (for such must the hiatus always be) various methods have been suggested, but none answers the purpose designed so completely as that proposed by Dr. Bentley, who affixed the Æolic digamma before the vowels, by which expedient the disagreeable effect of the hiatus was destroyed, and the language restored to its original purity. I shall now give a few examples:

Ἠρώων, αὐτοὺς δὲ ἑλώρια τεύχε κύνεσσιν. Il. ά. 4.

Ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἥνδανε θυμῷ. Il. ά. 24.

Κίλλαν τε ζαθέην, Τενέδοιό τε ἶφι ἀνάσσεις. Il. ά. 38.

Αὐτοῦ κινηθέντος· ὁ δ' ἤϊε νυκτὶ ἐοικώς. Il. ά. 47.

It very frequently happens that a cæsural syllable naturally short, cut off from the end of a word, is made long in epic poetry, a license which afforded the poet great liberty in the choice of his words. The reason given for this privilege (unknown to other poets) is, that as the first syllable of the foot was pronounced with the rising inflection in heroic verse, so by pronouncing it, when short, with a sharper tone, it was brought nearer in sound to a long syllable, by which the deficiency in time was scarcely perceived. The

following examples show a short cæsural syllable made long at the beginning of a foot.

ναύλοχον ἐς λίμενα, καὶ τις θεὸς ἡγεμόνευεν. Od. κ'. 141.

δῦν' ἄχος ἄτλητον· ὁ δ' ἄρα Τρωσὶν μενεαίνων. Il. τ. 376.

There is another species of hexameter verse, which is called bucolic, or pastoral, because Theocritus made great use of it in some of his poems. In bucolic poetry a pause takes place at the end of the fourth foot, which is pretty generally observed in the writings of Theocritus, Bion, and Moschus: this is called by the grammarians the bucolic cæsura. The fourth foot, it may be remarked, is generally a dactyl.

"Theocritus," says Warton, "in the composition of his poems, took care to make the fourth foot a dactyl; so that the two last feet being cut off, there would remain a tragic tetrameter." It is reckoned more harmonious, in this species of verse, if a dactyl form the first foot.

ἄδυ τι τὸ ψιθύρισμα καὶ ἁ πίτυς αἰπόλε τήνα. Theoc. i. 1.

Æolic Metre.

This is also enumerated among the dactylic metres; the first place in the verse may be occupied by any foot of two syllables, the remaining feet must be dactyls. The 29th Idyl of Theocritus, printed at the end, is composed in æolic pentameter. The following examples are given by Hephæstion:

ἔρος δ' αὖτε μ' ο λυσιμελὴς δονεῖ

γλυκύπικρον ἀμαχάνον ὕρπετον.
Ἀτθὶ σοὶ δ' ἐμέθεν μὲν ἀπήχετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτε.

Pentameter is used by Sophocles in the Electra, vv. 134, 150. See Maltby's "Observationes" in Morell's Thesaurus, and Gaisford's Hephæstion.

ἀλλ', ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν
ἰὼ παντλάμον Νιόβα, σέ, σ' ἔγωγε νέμω θεὸν.

Elegiac Pentameter.

This metre is scarcely ever found separate from hexameter: among the few instances of elegiac pentameter used in continuation, Professor Gaisford enumerates a poem in Brunck's Analect. tom. ii. p. 212, by Philip of Thessalonica, and another in Heliodri Æthiop. ed. Comelin. lib. iii. p. 129. The construction of this species of verse is as follows; the two first feet may be either dactyls or spondees, then a long syllable, after which come two dactyls followed by another long syllable, according to the following scheme,

– ∪ ∪ | – ∪ ∪ | – ‖ – ∪ ∪ | – ∪ ∪ | –
– – | – – | – ‖ – ∪ ∪ | – ∪ ∪ | –

Thus the verse becomes divided into two equal portions, each ending with a long syllable. The place of the cæsura is after the long syllable in the middle of the verse; and the composition is accounted more elegant when the semi-feet are final syllables; as,

ἕρπυλλος κεῖται ταῖς Ελικωνιάσι. Theocritus.

The scazon or choliambus differs from the common hexameter only in the sixth foot, which, instead of a spondee, may be occupied by an iambus, a trochee, or a pyrrhic; but such verses are considered as defective, and are by no means to be imitated; the following is from Homer,

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἶολον ὄφιν.

Logaœdic Metre.

This metre is generally classed with dactylic; it consists of two, three, or four dactyls, followed by a trochaic syzygy.

The form mostly used was two dactyls followed by two trochees, which is called alcaic.

καὶ τις ἐπ' ἐσχατιαῖσιν οἰκείῃς.

To this metre may also be referred that foot which is called choriambic dimeter catalectic.

Dr. Burney has given the following scheme of variations of logaœdic verses,

- ⏑ ⏑ – ⏑ – ⏓ called also adonean.
- ⏑ ⏑ – ⏑ – ⏑ – ⏑ choriamb. dimeter cat.
- ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑
- ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ } logaœdic.
- ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

Logaœdic metre is found interspersed, among other kinds, through the lyric poets and the chorusses of the scenic writers. The final syllable of the verse is sometimes found long, as in this line of Æschylus:

τὰν δυσάλωτον ἕλῃ τὶς ἀρχάν. Prom. Vinct. 168.

CHORIAMBIC METRE.

Choriambic monometer hypercatalectic consists of a choriambic foot and a syllable; it is called also adoneum, and is the same as an impure dactylic dimeter; as,

τῆδε κομίζεις. Eurip. Iph. in Aul. 156. *Dunbar*, p. 60.

—λας, ὁπόσαν ἂν. Æsch. Sept. Theb. 733. *Burneii T.*

Choriambic dimeter catalectic is formed of a choriambus and a bacchius, or an iambic syzygy catalectic. This verse is called Aristophanic, as it is frequently found in Aristophanes, mostly joined with dimeter acatalectic. See a variety of examples in Gaisford's Hephæstion, p. 292.

ἠόσιν ἁρματεύσας. Eurip. Orestes, 988.

μαρμαρόεσσαν αἴγλαν. Soph. Antig. 610.

Choriambic dimeter acatalectic is either pure or impure. The first consists of two choriambi; as,

μάντις ἔκλαγξεν προφέρων. Æschyl. Agam. 202. *Burneii.*

An impure dimeter admits an antispastus in either place for a choriambus; when it occurs in the first, the verse is called Glyconeum Polyschematistum; as,

ὑπό τε νόμων ἀργαλέων. Aristoph. Lysist. 324.

Choriambic dimeter hypercatalectic is not often found; the two following verses are from Sophocles:

τὰν ὁ μέγας μῦθος ἀέξει. Ajax, 226.

νῦν γὰρ ἐμοὶ μέλει χορεῦσαι. Ajax, 701.

Choriambic trimeter catalectic consists of two choriambi and a bacchius, the first foot is often a diiambus; as in

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλεύσας. Eurip. Med. 431.

Choriambic trimeter acatalectic consists of three choriambi; as,

μυρί' ἀπ' αἰσχρῶν ἀνατέλλονθ' ὅσ' ἐφ' ἡ-

Soph. Philoct. 1138.

In the following example from Euripid. Iph. in Aul. 1036, the long syllable in the first foot is resolved:

τίς ἆρ' ὑμέναιος διὰ λωτοῦ Λίβυος.

Choriambic tetrameter catalectic consists of three choriambic feet with a bacchius; as,

εἰ σὺ μέγ' αὐχεις ἕτεροι σοῦ πλέον οὐ μέλονται.

An antispastus is sometimes admitted in the first place, and a diiambus in the third; as,

ὡς πυρὶ χρὴ τὰς μυσαρὰς γυναῖκας ἀνθρακεύειν.

Aristoph. Lysist. 340.

Dunbari Pros. Græc. 61.

ἀ νεότας μοι φίλον ἄχθος, τὸ δὲ γῆρας ἀεί.

Eurip. Her. Fur. 639.

Herman De Metris, p. 430. *Lips.* 1816.

ANTISPASTIC METRE.

An antispastic foot consists of four syllables; and, when pure, is formed of an iambus and a trochee; thus,

⏑ – – ⏑

The first, or iambic part, admits all the variations of the *first place* of a tragic iambic trimeter, or senarian; as,

⏑ – Iambus.

⏑ ⏑ ⏑ Tribrach.

– ⏓ Spondee.

⏑ ⏑ – Anapæst.

– ⏑ ⏑ Dactyl.

The second, or trochaic part, receives all the variations common to the second place of a tragic trochaic tetrameter; as,

– ⏑ Trochee.

⏑ ⏑ ⏑ Tribrach.

– – Spondee.

⏑ ⏑ – Anapæst.

In the impure form a dactyl is admitted in the second or trochaic part, and a diiambus or a ditrochee is received for the pure antispastus; as,

⏑ – ⏑ – Diiambus.

– ⏑ – ⏑ Ditrochee.

⏑ – – ⏑ ⏑ Dactyl in 2d part.

In this metre an hiatus of long vowels and diphthongs is sometimes admitted, and the feet in the strophe do not always correspond exactly with those in the same place in the antistrophe: sometimes a trochee answers to a spondee, and *vice versâ* a spondee to a trochee. Interjections and exclamations are not always included in the metre; as in this verse from Gaisford's Hephæstion, p. 301.

ἰὼ (not included in the metre) φρενῶν δυσφρόνων ἁμαρτήματα.

– ⏑ – – ⏑ – ⏑ – – ⏑ –

Dochmiac verse, or antispastic monometer hyperca-

talectic, consists of an antispastus and a final long syllable; it admits all the variations above described, and is frequently used by Aristophanes, Pindar, and the tragic writers; as,

Τί ῥέξεις, Ἄρης; Æsch. Sept. Th. 2. *Burn. T.* xxi.

τί γὰρ ἔδει μ' ὁρᾶν. Soph. Œd. Tyr. 1334.

μιᾶς δὲ πνέομεν. Pindar, Nem. vi. 2.

Dochmiac dimeter is composed of two dochmiac feet; the following verse is pure,

δίκᾳ καὶ θεοῖσιν οὔ ξυμπιτνεῖ. Eurip. Hec. 1021.

τὸν ἐναγῆ φίλον μὴ ποτ' ἐν αἰτίᾳ. Soph. Œd. Tyr. 656.

Other examples may be found in Soph. Œd. Col. 698, 836, 1455, 1480; Electra, 155, 166, 1089, 1385, &c.

Dochmiac metre hypercatalectic is the same as choriambic dimeter catalectic, and frequently occurs among antispastic verses; it consists of seven syllables, and has this form,

Μῆτιν ὅπα φύγοιμ' ἄν. Æsch. Prom. Vin. *Burn. T.*

A dochmiac foot is frequently joined to an antispastic, and an antispastic to a dochmiac, with all the variations of long and short syllables described in the beginning of this chapter;

φονεύουσα λαίμῶν διαμπὰξ. Eurip. Bacch. 994.

ὁ λεύκασπις ὄρνυται λαός. Æsch. Sept. Theb. 90.

Antispastic pherecratic verse (so called from the poet Pherecrates), consists of two metres, and is antispastic dimeter catalectic. The first metre is a pure antis-

pastus acatalectic, the first place of which may be either an iambus, a spondee, or a trochee; the second metre is catalectic. The following examples are from Æschylus, Sept. Theb. 295—300. Vide Burn. Tent.

Τοὶ μὲν γὰρ ποτὶ πύργους 295
πανδημεὶ, πανομιλεὶ
στείχουσιν. Τί γένωμαι;
Τοὶ δ' ἐπ' ἀμφιβόλοισιν
ἰάπτουσι πολίταις
χερμάδ' ὀκριόεσσαν. 300

See also Soph. Œd. Col. 670, 706, 1242, 1243; Antig. 109, 843; Ajax, 631, 632; Eurip. Phœniss. 214, 220, 235; Alcest. 986, 988, 989, 990; Iph. Aul. 1059 has a tribrach in 1st part of the antispastus.

Antispastic glyconic metre is formed of an antispastus and an iambic syzygy. The antispastus admits all the variations described in pherecratic verse, and the metre is called glyconic, with an iambus, a spondee, or a trochee, according as either of these feet occupy the first place of the antispastus. The following scheme shows the variations of this metre:

1 2

Διὸς σκῆπτρον ἀνάσσεται. Soph. Philoct. 140.
Δουλείαν ψαφαρᾷ σποδῷ. Æsch. Sept. Theb. 325.
Burneii Tent.
τὰν ἐμὰν μελέου τροφὰν. Soph. Philoct. 1126.

See also Soph. Œd. Col. 124, 126, 127, 131, 132;

Antig. 100—102, 333—335; Aj. 695, 696; Eurip. Hec. 472.

Antispastic glyconic polyschematistic metre admits in the first place an antispastus, and in the second a choriambus, which is almost always pure. The antispastus admits all the iambic and trochaic varieties already described as belonging to this foot. This metre occurs very often in the tragic poets. The following references are from a large collection of examples in Gaisford's Hephæstion, pp. 355, 356.

⏑ – ⏑ – | – ⏑ ⏑ – Eurip. Hec. 636. Iph. in Taur. 1135. Bacch. 865. Helen. 1326.

⏑ ⏑ – ⏑ – | – ⏑ ⏑ – Eurip. Orest. 797—799, 1370. Iph. in Aul. 549, 552, 553, 759.

⏑ – ⏑ ⏑ – | – ⏑ ⏑ – Eurip. Orest. 1356. Helen. 1156.

⏑ ⏑ ⏑ ⏑ – | – ⏑ ⏑ – Eurip. Orest. 832, Iph. in Aul. 1043, 1098. Soph. Antig. 108.

⏑ – ⏑ – | – ⏑ ⏑ – Soph. Antig. 781. Trach. 117. Aj. 375, 1199. Eurip. Hec. 655.

– – ⏑ – | – ⏑ ⏑ – Soph. Antig. 785, 838. Trach. 116. Eurip. Iph. in Aul. 578.

⏑ ⏑ ⏑ – | – ⏑ ⏑ – Soph. Trach. 118. Eurip. Her. Fur. 641.

⏑ – ⏑ – | – ⏑ ⏑ – Soph. Phil. 1141, 1144. Eurip. Phœniss. 236. Hippol. 142. Iph. Aul. 550.

⏑ – – – | – ⏑ ⏑ – Eurip. Suppl. 978, 979. Iph. Aul. 547. Electr. 178, 180, 441.

⏑ ⏑ – – | – ⏑ ⏑ – Eurip. Orest. 827. Phœn. 217. Iph. Aul. 551, 758, 1062, 1087.

– – – – | – ⏑ ⏑ – Soph. Electr. 121, 122. Antig. 137. Trach. 841. Phil. 1081. Eurip. Hec. 478.

⏑ ⏑ – ⏑ | – ⏑ ⏑ – Eurip. Helen. 1334.

– ⏑ ⏑ – ⏑ | – ⏑ ⏑ – Eurip. Alcest. 471.

– ⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ ⏑ – Eurip. Iph. Aul. 168.

– ⏑ ⏑ ⏑ – | – ⏑ ⏑ – Eurip. Orest. 826.

– ⏑ ⏑ – – | – ⏑ ⏑ – Eurip. Phœniss. 178. Iph. Aul. 577.

⏑ ⏑ – ⏑ ⏑ | – ⏑ ⏑ – Eurip. Med. 989. Suppl. 973. Iph. Aul. 180, 574. Soph. Antig. 966.

– ⏑ – ⏑ | – ⏑ ⏑ – Soph. Antig. 107. Aj. 232, 1187. Eurip. Electr. 163, 707.

– ⏑ ⏑ – | – ⏑ ⏑ – Soph. Antig. 585. Phil. 1167. Eurip. Med. 632, 821.

Antispastic dimeter glyconic hypercatalectic, which is called also sapphic and hipponactean, consists of two antispastic feet and a syllable. This metre is found frequently in the tragic choruses. The following scheme shows the variations which the first place admits :

⏑ – – ⏑
– – ⏑ ⏑ | ⏑ – ⏑ – | –
– ⏑ – ⏑

Κέαρ, τόνδε κλύουσαν οἶκτον. Æsch. Choeph. 409.

For other examples, see Soph. Œd. Col. 133, 668, 672, 674, 680, 1213, 1217. Iph. Aul. 545. Her. Fur. 651, have a tribrach in the first part.

Antispastic trimeter catalectic consists of three feet, the second of which is sometimes a pure antispastus; as,

Τὸν μυριωπὸν εἰσορῶσα βούταν.

Æsch. Prom. Vinct. *Burneii T.* xliii.

ὀργαῖς ἔμπεδος, ἀλλ' ἐκτὸς ὁμιλεῖ.

Soph. Aj. 640. *Dunbar*, 69.

Antispastic trimeter acatalectic is formed of three antispastic feet, which admit all the various iambic forms described in the other species of this metre.

ἀλλ' ἃ μοιριδία τις δύνασις δεινά. Soph. Antig. 951.

Hypercatalectic metre is the same as the preceding, with the addition of a final syllable.

Τέκνον, φρόνημα τοῦ θανόντος οὐ δαμάζει.

Æschyl. Choeph. 321.

φίλος φίλοισι τοῖς ἐκεῖ καλῶς θανοῦσιν.

Æschyl. Choeph. 352.

Antispastic tetrameter catalectic consists of four feet, the last of which is catalectic; as,

ἔστιν δ' οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω.

Soph. Œd. Col. 694.

Antispastic tetrameter acatalectic consists of four feet, and admits in every place all the iambic variations incidental to this foot.

Ξέρξης δὲ πάντ' ἐπέσπε δυσφρόνως βαρίδεσσι ποντίαις.

Æschyl. Pers. 553.

ἀντήνορος σποδοῦ γεμίζων τοὺς λέβητας εὐθέτου.

Æschyl. Ag. 443.

Στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν, ὡς μάχης ἴδρις.

Æschyl. Ag. 444. *Burneii Tent.*

IONIC A MAJORE.

Ionic a majore is a foot of four syllables; the first

and second of which are long, the third and fourth short.

Besides the proper foot this verse admits a ditrochee in every place except the first, which is frequently occupied by the second pæon.

The second pæon is often followed by the second epitrite, these two being equal in time to two ionic feet; this junction of the pæon and epitrite is called an ἀνάκλασις.

The long syllables in this metre may be resolved in every place.

Dimeter Brachycatalectic.

χλωραῖς ὑπὸ βάσσαις. Soph. Œd. Col. 673.

δορὶ δὴ, δορὶ πέρσαν. Eurip. Hec. 903.

Other specimens may be found in Soph. Œd. Col. 1048, 1056, 1696. Œd. Tyr. 896, 910. Eurip. Orest. 808, 1000. Med. 154, 438, 650.

In Ionic dimeter the last syllable is not common except the verse be catalectic.

Ionic dimeter catalectic is often found mixed with dimeter brachycatalectic verses, as in the following specimen from Aristoph. Eccles. 289, given in Gaisford's Hephæstion, p. 316.

ὁ θεσμοθέτης, ὅς ἂν
μὴ πρῲ πάνυ τοῦ κνέφους
ἥκῃ κεκονίμενος.
στέργων σκοροδάλμη.

Other examples are in Aristoph. Ran. 451—462. Equit. 1108—1147. Av. 1730—1739. Soph. Œd. Tyr. 661, 1096. Col. 675, 1044. Eurip. Hec. 470, 471, 899, 905.

Dimeter acatalectic is found in Eurip. Med. 152.

τί τοι ποτὲ τᾶς ἁπλάστου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν·
μηδὲν τόδε λίσσου.

See also Eurip. Hec. 452, 454, 455, 474, 475, 638, 654, 904. Med. 433, 435—437, 644, 645, 651, 845, 846, 848, 849.

Trimeter brachycatalectic may be seen in Soph. Œd. Col. 669.

ἵκου τὰ κράτιστα γᾶς ἔπαυλα.
ἄλλοις ἐπενώμα στυφελίζων. Soph. Antig. 139.
θοὰς ἀκάτους ἐπ' οἶδμα λίμνας. Eurip. Hec. 450.
ἐπιδέμνιον ὡς πέσοιμ' ἐς εὐνάν. Eurip. Hec. 921.

Trimeter acatalectic is used by Sophocles in the following verses,

θαντῶν βιότω πάμπολύ γ' ἐκτὸς ἄτας. Soph. Ant. 614.
τὰν οὔθ' ὕπνος αἱρεῖ ποθ' ὁ παντογήρως. Soph. Ant. 606.

Tetrameter brachycatalectic is called Sotadic verse; from Sotades, a poet of Alexandria, who frequently used it in his writings. In the fragments which remain of this poet it may be seen that he sometimes used a ditrochee in the first place, as in the following example:

(Ditrochee) ἂν δὲ σωφρονῇς, τοῦτο θεῶν δῶρον ὑπάρχει.
πλουτεῖ τις ἄγαν, ἀλλὰ πάθος παρέλαβεν αὐτόν.
Gaisford's Hephæstion, 319, 320.

A verse in which an Ionic a majore, the second pæon, or a molussus, is followed by a choriambus, is called prosodiacus; as,

Μοῦσαι δὲ παλαιγενέων. Eurip. Med. 421.
ἄνω ποταμῶν ἱερῶν. Eurip. Med. 411.
ἔνθ' Ἑλλάνων ἀγοραὶ. Soph. Trach. 638.

IONIC A MINORE.

Ionic a minore is a foot of four syllables, the first and second of which are short, the third and last long.

This metre admits an iambic syzygy in every place; the second epitrite is often subjoined to the second or third pæon, making an ἀνάκλασις.

A molossus is sometimes found in the first part of the verse; it is also admitted in the odd places, preceded by an iambic syzygy, to prevent the concurrence of too many long syllables. The long syllables in this metre may be resolved as in the preceding.

Ionic a minore dimeter catalectic consists of two ionic feet, of which the first is entire, and the second catalectic; the last syllable of the first foot may be resolved. A molossus, wanting the last syllable, is also admitted in the second place, as in this verse from Æschyl. Pers. 71. *Burneii T.* lxxvii.

Ἀθαμαντίδος Ἑλλὴς
Θεόθεν γὰρ κατὰ μοῖρ'.

Ionic a minore dimeter acatalectic consists of two Ionic feet; as,

Πεπέρακεν μὲν ὁ περσέ-
πτολις ἤδη βασίλειος.

Æsch. Pers. 66, 67. *Burn. Tent.* lxxviii.

Ionic dimeter ανακλωμενον, in which an ἀνάκλασις is admitted, consists of two feet, the first of which is the third pæon, and the latter the second epitrite, these two feet being equal in time to two Ionic feet a minore.

Στρατὸς, ἀλκίφρων τε λαός. Æsch. Pers. 93.

Ionic tetrameter catalectic is formed of dimeter acatalectic and catalectic, which are generally better disjoined and read as two metres. The following verse of Eupolis is given in Gaisford's Heph. p. 327.

πεπέρακεν μὲν ὁ περσέπτολις ἤδη Μαρίκας.

PÆONIC METRE.

Pæonic metre is sometimes called cretic, that foot being admitted into every place of a pæonic verse; it also receives the bacchius, and all the other feet of five times, these being equal in rhythm to the pæons.

In pæonic dimeter, the long syllables of the cretic may be resolved; as,

ἀλλά μοι δυσμόρῳ. Soph. Œd. Tyr. 665.
φιλοπόνων ἁλιαδᾶν. Soph. Aj. 880.

See also Aristoph. Acharn. 286—291. Soph. Elect. 1384, 1418. Eurip. Orest. 311, 1417—1422. Med. 1248.

Pæonic trimeter rarely occurs, and legitimate systems are no where to be found.

Pæonic tetrameter admits a very free solution of the long syllables; as in this verse,

πού μ' ἄρ' ὃς ἐκάλεσε; τίνα τόπον ἄρα ποτὲ νέμεται.

Aves, 312.

To this metre may be referred bacchiac verses.

A bacchiac foot frequently occurs as a conclusion, see Soph. Œd. Tyr. 1468, 1471, 1475. Eurip. Orest. 173, 1286, 1438.

τάλαινα. Soph. Œd. Col. 318.

παπαὶ, φεῦ. Soph. Philoct. 785.

The following verse is bacchiac tetrameter,

Τίς ἀχώ, τις ὀδμὰ προσέπτα μ' ἀφεγγὴς.

Æschyl. Prom. V. 115.

Another kind of verse, common to both the scenic writers and Pindar, is called periodicus; and consists of an iambic and a trochaic metre; as,

ἀναξιφόρμιγγες ὕμνοι. Pind. Olymp. ii. 1.

μένει γὰρ οὔτ' αἰόλα νύξ. Soph. Trach. 132.

OF ASYNARTETIC VERSES.

ASYNARTETIC verses are composed of feet dissimilar to each other. Archilochus was the inventor of this sort of verse, as we learn from Hephæstion, who has the following example, the first part of which is heroic tetrameter, and the latter three trochees.

οὐκ ἐθ' ὁμῶς θάλλεις ἁπαλὸν χρόα | κάρφεται γὰρ ἤδη.

Another kind used also by the same poet consisted of dactylic penthemimer prefixed to iambic dimeter, which is called elegiambus; as,

ἀλλὰ μ' ὁ λυσιμελὴς | ὦ 'ταῖρε δάμναται πόθος.

The above form is also found reversed, in which an iambic dimeter, or an iambic penthemimer is prefixed to a dactylic penthemimer; it is then called iambelegus. Specimens may be seen in Sophocl. Aj. 178, 179. Trach. 95, 99, 821. Eurip. Hec. 937, 938, 542. Orest. 1259.

Hephæstion mentions a sort of asynartetic verse, which is composed thus; the first foot is an iambus, a spondee, or an anapæst: the second and third are anapæsts; the fourth an iambus or a spondee; the fifth and sixth iambi, followed by a syllable.

στρόβει, παράβαινε κύκλω, καὶ γάστρισον σεαυτὸν.

Aristoph. Vesp.

See Gaisford's Heph. 341.

The following verse, from Aristoph. Lysist. 1014, is composed of trochaic dimeter, and pæonic dimeter catalectic:

οὐδέν ἐστι θήριον γυναικὸς ἀμαχώτερον.

PRAXIS

ON

THE METRES.

THE following poem from Theocritus is given as a specimen of æolic metre, to be scanned by the student, according to the rules found under the head of this metre in the former part of the work.

Idyll. 29.

Οινος, ὦ φίλε παῖ, λέγεται, καὶ ἀλάθεα·
κἄμμες χρὴ μεθύοντας ἀλαθέας ἔμμεναι.
κήγὼν μὲν τὰ φρενῶν ἐρέω κέατ' ἐν μυχῷ.
οὐχ ὅλας φελέειν μ' ἐθέλησθ' ἀπὸ καρδίας,
γινώσκω. τὸ γὰρ ἄμισυ τᾶς ζοΐας ἔχο,
ζῇ τὰν σὰν ἰδέαν, τὸ δὲ λοιπὸν ἀπώλετο.
χὤταν μὲν τὺ θέλῃς, μακάρεσσιν ἴσαν ἄγω
ἀμέραν· ὅκα δὲ οὐκ ἐθέλεις τὺ μάλ' ἐκ σκότῳ.
πῶς ταῦθ' ἅρμενα, τὸν φιλέοντ' ἀνίαις διδῶν;
ἀλλ' εἴ μοι τὶ πίθοιο, νέος προγενεστέρῳ,
τῷ κεν λώϊον αὐτὸς ἔχων ἔμ' ἐπαινέσαις,
ποίησαι καλιὰν μίαν εἰν ἑνὶ δενδρέῳ,
ὄππα μηδὲν ἀπίξεται ἄγριον ὄρπετον.

νῦν δὲ τῶδε μὲν ἄματος ἄλλον ἔχεις κλάδον,
ἄλλον δ' αὔριον, ἐξ ἑτέρω δ' ἕτερον ματῆς.
καΐ κεν σεῦ τὸ καλόν τις ἰδὼν ῥέθος αἰνέσαι,
τῷδ' εὐθὺς πλέον ἢ τριέτης ἐγένευ φίλος·
τὸν πρᾶτον δὲ φιλεῦντα, τριταῖον ἐθήκαο.
ἀνδρῶν τῶν ὑπερηνορέων δοκέεις πνέειν.
φέλει δ', ἅς κε ζόῃς, τὸν ὕμοιον ἔχειν ἀεί.
αἰ γὰρ ὧδε ποιῇς, ἀγαθὸς μὲν ἀκούσεαι
ἐξ ἀστῶν· ὁ δὲ τοι κ' ἔρος οὐ χαλεπῶς ἔχοι,
ὅς ἀνδρῶν φρένας εὐμαρέως ὑποδάμναται,
κἠμὲ μαλθακὸν ἐξεπόνασε σιδαρέω.
ἀλλ' ἀπρὶξ ἁπαλῶ στύματός σε πεδέρχομαι.
ὀμνάσθην, ὅτι πέρυσιν ἦσθα νεώτερος,
χὤτι γηραλέοι πέλομες πρὶν ἀποπτύσαι,
καὶ ῥυσσοὶ, νεότατα δ' ἔχεν παλινάγρετον
οὐκ ἔντι· πτέρυγας γὰρ ἐπωμαδίας φορεῖ.
κἄμμες βαρδύτεροι τὰ ποτήμενα συλλαβεῖν.
ταῦτα χρὴ νοέοντα πέλειν ποτιμώτερον,
καί μοι τὠραμένῳ συνερᾶν ἀδόλως σέθεν,
ὄππως, ἀνίκα τὰν γένυν ἀνδρεΐαν ἔχῃς,
ἀλλάλοισι πελώμεθ' Ἀχιλλῆϊοι φίλοι.
αἰ δὲ ταῦτα φέρειν ἀνέμοισιν ἐπιτρέπεις,
ἐν θυμῷ τε λέγεις, τί με δαιμόνι' ἐνοχλεῖς,
νῦν μὲν κήπὶ τὰ χρύσεα μᾶλ' ἔνεκεν σέθεν
βαίην, καὶ φύλακον κεκύων πέδα Κέρβερον.
τόκα δ', οὐδὲ καλεῦντος ἐπ' αὐλείαις θύραις
προμόλοιμί κε, παυσάμενος χαλεπῶ πόθω.

Poet. Min. Gr. *Gaisford, t. 2. p. 217.*

1.

Τα ῥόδα τὰ δροσόεντα, καὶ ἡ κατάπυκνος ἐκείνα
ἔρπυλλος κεῖται ταῖς Ελικωνιάσι,
ταὶ δὲ μελάμφυλλοι δάφναι τὶν, Πύθιε Παιάν·
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἄγλαΐσε.
βωμὸν δ' αἱμάξει κεραὸς τράγος οὗτος ὁ μαλὸς,
τερμίνθου τρώγων ἔσχατον ακρέμονα.

2.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελισδων
βωκολικὼς ὕμνως, ἄνθετο Πανὶ τάδε.
τὼς τρητὼς δόνακας, τὸ λαγωβόλον, ὀξὺν ἄκοντα,
νεβρίδα, τὰν πήραν, ἅ ποκ' ἐμαλοφόρει.

3.

Εὕδεις φυλλοστρῶτι πέδῳ, Δάφνι, σῶμα κεκμακὸς
ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.
ἀγρεύει δέ τυ Πὰν, καὶ ὁ τὸν κροκόεντα Πρίηπος
κισσὸν ἐφ' ἱμερτῷ καρτὶ καθαπτόμενος,
ἄντρον ἔσω στείχοντες ὁμόῤῥοθοι. ἀλλὰ τὺ φεῦγε,
φεῦγε, μεθεὶς ὕπνου κῶμα καταγρόμενον.

Poet. Min. Gr. Gaisford, t. 2, 224.

As the principal difficulties which the student has to encounter lie in the choral measures, I shall now pre-

sent him with a praxis upon them, writing against each verse the name of the metre in which it is composed, and leave him to mark the quantity of the syllables and to divide them into feet, which will bring into play the laws of prosody, and the rules of those metres that are composed of compound feet.

ÆSCHYL. AGAM. 367. *Burn. T.*

Strophe 1.

Διὸς πλαγὰν ἔχουσιν εἰπεῖν	Antispast. mon. and doch.
πάρεστι τοῦτό γ' ἐξιχνεῦσαι	The same.
ὡς ἔπραξ', ὡς ἔκρανεν. Οὐκ	Antispastic dimeter.
ἔφα τὶς θεοὺς	Dochmiac.
βροτῶν ἀξιοῦσθαι μέλειν	Antispast. dimeter.
ὅσοις ἀθίκτων	Dochmiac.
χάρις πατοῖθ'· ὁ δ' οὐκ εὐσεβής	Antispast. mon. and doch.
Πέφανται δ' ἐγγόνους ἀτολμήτων Ἄρην	Antispastic trimeter.
πνεόντων μειζον ἢ δικαίως,	Antispast. mon. and doch.
φλεόντων δωμάτων ὑπέρφευ	The same.
ὑπὲρ τὸ βέλτιστον. Ἔστω δ' ἀ-	Doch. and antispast. mon.
πήμαντον, ὥστε κἀπαρκεῖν	Antispast. Dimeter.
εὖ πραπίδων λαχόντα	Choriambic dim. cat.
Οὐ γὰρ ἔστιν ἔπαλξις	Pherecratic.
πλούτου πρὸς κόρον ἀνδρὶ	The same.
λακτίσαντι μέγαν δίκας	Pure glyconic.
βωμὸν, εἰς ἀφάνειαν	Pherecratic, beginning with a trochee.

ÆSCHYL. COEPH. 817. *Burneii Tent.*

Epode.

Καὶ τότε δὴ πλοῦτον	Dochmiac.

δωμάτων λυτήριον, ... Trochaic dim. cat.
θῆλυν οὐρισοτάταν..... The same.
ὁμοῦ κρεκτὸν γοήτων..... Antispast. dim. cat.
νόμον μεθήσομεν πόλει· ..... Antispast. dim. acat.
τὰ δ' εὖ, μὸν, ἐμὸν..... Antispast. monometer.
κέρδος ἀέξεται τόδ'· ἄ- ..... Choria. dim. acat. impure.
τα δ' ἀποστατεῖ φί- ..... Trochaic Hemiolius.
λων. Σὺ δὲ θαρσῶν, ὅταν ἡ-..... Choriambic dimeter.
κῃ μέρος ἔργων, ἐπαύ- ..... The same.
σας πατρὸς ἔρ- ..... Choriambic monometer.
γῳ, θροούσᾳ πρὸς σὲ, τέκνον, ... Trochaic dimeter.
πατρὸς αὐδὰν, καὶ περαί-..... Trochaic dim. cat.
νων ἐπίμομφον ἄταν, ... Choriamb. dim. cat.
Περσέως τ' ἐν φρεσὶν..... Cretic dimeter.
καρδίαν σχέθων..... Trochaic mon. hypercat.
τοῖς θ' ὑπὸ χθονὸς φίλοισι,..... Trochaic dimeter.
τοῖς τ' ἄνωθεν προπρώσσων χάριτος..... Cretic trimeter.
ὀργὰς λυπηρὰς, ἔνδοθεν ..... Antispast. dimeter.
φοινίαν ἄταν τιθεὶς, τὸν..... Trochaic dimeter.
αἴτιον δ' ἐξαπόλλυς μόρου ..... Cretic trimeter.

ÆSCHYL. PROM. VINCT. 553. *Burneii T.*

Antistrophe.

Ἔμαθον τάδε, σὰς προσιδοῦσ' ὀλοὰς ..... Anapæstic dimeter.
τύχας, Προμηθεῦ..... Iambic mon. hypercat.
Τὸ διαμφίδιον..... Anapæstic monometer.
δέ μοι μέλος προσέπτα..... Iambic dim. cat.
τόδ', ἐκεῖνό θ' ὅ, τ' ἀμ- ..... Anapæstic mon.
φὶ λουτρὰ καὶ λέχος σὸν ὑμεναίουν ..... Iambic trim. cat.
ἴότατι γάμων, ὅτε τὰν ὁμοπά-..... Anapæstic dim.
τριον ἔδνοις ἄγαγες Ἡσιόναν ..... The same.
πιθὼν δάμαρτα κοινόλεκτρον ..... Iambic dim. hypercat.

ÆSCHYL. AGAM. 140. *Burneii Tent.*

Epode.

Τόσσον περ εὔφρων ἀ καλὰ ..... Antispast. dim.
δρόσοισιν ἄεπτοι- ..... Dochmiac.
σιν μαλερῶν λεόντων, ... Choriamb. dim. cat.
πάντων τ' ἀγρονόμων φιλομάστοις ..... Dactylic tetram.
θηρῶν ὀβρικάλοισιν, ... Pherecratic.
τερπνὰ τούτων ..... Trochaic monometer.
αἰτεῖ ξύμβολα κραίναι, ... Pherecratic.
δεξιὰ μὲν, κατάμομφα δὲ ..... Dactylic trim.
φάσματα στρουθῶν. ..... Trochaic mon. hypercat.
Ἰήϊον δὲ καλῶ Παιᾶνα, ... Dochmiac.
μή τινας ἀντιπνόους Δαναοῖς χρονίας ἐχενηίδας .. Dactylic hexameter.
ἁπλοίας τεύξῃ, ... Dochmiac.
σπευδομένα θυσίαν ἑτέραν, ἄνομόν τιν', ἄδαιτον, Dactylic hexameter.
νεικέων τέκτονα σύμφυτον, ... Glyconic, pure.
οὐ δεισήνορα. ..... Dactylic dimeter.
Μίμνει γὰρ φοβερὰ παλίνορσος ..... Dactylic tetrameter.
οἰκονόμος δολία, μνάμων μῆνις τεκνόποινος. .... Dactylic hexameter.
Τοιάδε Κάλχας ..... Adonean.
ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν ..... Dactylic tetrameter.
μόρσιμ' ἀπ' ὀρνίθων ὀδίων οἴκοις βασιλείοις· .... Dactylic hexameter.
τοῖς δ' ὁμόφωνον ..... Adonean.
αἴλινον, αἴλινον εἰπὲ, τὸ δ' εὖ νικάτω. ..... Dactylic pentameter.

ÆSCHYL. AG. 988. *Burneii Tent.*

Antistrophe.

Πεύθομαι δ' ἀπ' ὀμμάτων ..... Trochaic dim. cat.
νόστον, αὐτόμαρτυς ὤν. ..... The same.
Τὸν δ' ἄνευ λύ- ..... Trochaic monometer.
ρας ὅμως ὑμνῳδεῖ ..... Trochaic hemiolius.
θρῆνον Ἐρινύος αὐτοδίδακτος ἔσωθεν..... Dactylic pentameter.

θυμὸς, οὐ τὸ πᾶν ἔχων ..... Trochaic dim. cat.
ἐλπίδος φίλον θρώσος. ..... The same.
Σπλάγχνα δ' οὔτι ματάζει ..... Pherecratic.
πρὸς ἐνδίκοις φρεσὶν τελεσφόροις δί- ..... Antispast. trim. cat.
ναις κυκλούμενον κέαρ. ..... Trochaic dim. cat.
Εὔχομαι δ' ἀπ' ἐμᾶς τι ..... Glyconic pure, with a trochee.
ἐλπίδος ψύθη πεσεῖν, ... Trochaic dim. cat.
ἐς τὸ μὴ τελεσφόρον. ..... The same.

ÆSCHYL. SUPPLICES, 1017. *Burneii Tent.*

Ὑποδέξασθε δ' ὀπαδοὶ ..... Ionic à minore dimeter.
μένος. Αἶνος δὲ πόλιν τήν- ..... The same.
δὲ Πελασγῶν ἐχέτω, μηδ' ..... The same.
ἔτι Νείλου ..... Ionic à min. monometer.
προχοὰς σέβωμεν ὕμνοις· ..... Ionic à min. anaclomenon.

ÆSCHYL. SEPT. THEB. 727. *Burn. Tent.*

Antistrophe.

Ξένος δὲ κλήρους ἐπινω- ..... Glyconic polyschematistic.
μᾷ Χάλυβος Σκυθῶν ἄποι- ..... Choriamb. dim. impure.
κος, κτεάνων χρηματοδαί- ..... The same, pure.
τας πικρὸς, ὠμόφρων σίδα- ..... The same, impure.
ρος, χθόνα ναίειν διαπή- ..... The same, pure.
λας, ὁπόσαν ἂν ..... Chor. mon. hypercat. or adonean.
καὶ φθιμένους κατέχειν, ... Dactylic dim. hypercat.
τῶν μεγάλων πεδίων ἀμοίρους. ..... Logaœdic.

I now present the student with a praxis, in which he is expected to mark the quantity of the syllables, to divide them into feet, and denominate the metres without the assistance afforded in the preceding examples.

SOPH. ŒD. TYR. 463. *ex. ed. Brunck.*

Strophe 1.

Τίς, ὅντιν' ἁ θεσπίεπεια
Δελφὶς εἶπε πέτρα
ἄῤῥητ' ἀῤῥήτων τελέσαντα
φοινίαισι χερσίν;
ὥρα νιν ἀελλάδων ἵππων
σθεναρώτερον φυγᾷ πόδα νωμᾶν.
ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει
πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας·
δειναὶ δ' ἅμ' ἕπονται
Κῆρες ἀπλάκητοι.

Antistrophe 1.

Ἔλαμψε γὰρ τοῦ νιφόεντος
ἀρτίως φανεῖσα
φάμα Παρνασσοῦ, τὸν ἄδηλον
ἄνδρα πάντ' ἰχνεύειν.
Φοιτᾷ γὰρ ὑπ' ἀγρίαν ὕλαν,
ἀνά τ' ἄντρα καὶ πέτρας, ὡς ταῦρος,
μέλεος μελέῳ ποδὶ χηρεύων,
τὰ μεσόμφαλα γᾶς απονοσφίζων
μαντεῖα· τὰ δ' αἰεὶ
ζῶντα περιποτᾶται.

Strophe 2.

Δεινὰ μὲν οὖν δεινὰ ταράσσει
σοφὸς οἰωνοθέτας,
οὔτε δοκοῦντ' οὔτ' ἀποφάσκονθ'·
ὅ τι λέξω δ' ἀπορῶ.
πέτομαι δ' ἐλπίσιν,
οὔτ' ἐνθάδ' ὁρῶν, οὔτ' ὀπίσω.
τὶ γὰρ ἢ Λαβδακίδαις, ἢ τῷ
Πολύβου νεῖκος ἔκειτ',
οὔτε πάροιθέν ποτ' ἔγωγ'
οὔτε τανῦν πω ἔμαθον, πρὸς ὅτου
χρησάμενος δὴ βασάνῳ,
ἐπὶ τὰν ἐπίδαμον
φάτιν εἶμ' Οἰδιπόδα,
Λαβδακίδαις ἐπίκουρος
ἀδήλων θανάτων.

Antistrophe 2.

Ἀλλ' ὁ μὲν οὖν Ζεὺς, ὅ τ' Ἀπόλλων
ξυνετοὶ, καὶ τὰ βροτῶν
εἰδότες· ἀνδρῶν δ' ὅτι μάντις
πλέον ἢ 'γὼ φέρεται,
κρίσις οὐκ ἔστιν ἀ-
ληθής· σοφίᾳ δ' ἂν σοφίαν
παραμείψειεν ἀνήρ. ἀλλ' οὔ
ποτ' ἔγωγ' ἂν, τρὶν ἴδοιμ'
ὀρθὸν ἔπος, μεμφομένων
ἂν καταφαίην. φανερὰ γὰρ ἐπ' αὐ-

τῷ πτερόεσσ' ἦλθε κόρα
ποτὲ, καὶ σοφὸς ὤφθη,
βασάνῳ θ' ἡδύπολις.
τῷ ἀπ' ἐμᾶς φρενὸς οὔποτ'
ὀφλήσει κακίαν.

EURIPIDIS HYPPOLITUS, *curâ Monk.* 527.

Strophe 1.

Ἔρως, Ἔρως, ὁ κατ' ὀμμάτων* 527
στάζεις πόθον, εἰσάγων γλυκεῖαν
ψυχᾷ χαρίν, οὓς ἐπιστρατεύσει,
μή μοι ποτὲ σὺν κακῷ φανείης, 530
μήδ' ἀρρύθμος ἔλθοις.
οὔτε γὰρ πυρὸς, οὔτ'
ἄστρων ὑπέρτερον βέλος,
τοῖον τὸ τᾶς Ἀφροδίτας
ἵησιν ἐκ χερῶν 535
Ἔρως ὁ Διὸς παῖς.

Antistrophe 1.

Ἄλλως, ἄλλως παρά τ' Ἀλφεῷ,
Φοίβου τ' ἐπὶ Πυθίοις τερέμνοις
βούταν φόνον Ἑλλὰς ἀέξει δή,
Ἔρωτα δὲ τὸν τύραννον ἀνδρῶν, 540

* Ionic a majore dim. cat.; the first word not being included in the metre. See note on this verse.

τὸν τᾶς Ἀφροδίτας
φιλτάτων θαλάμων
κλειδοῦχον, οὐ σεβίζομεν,
πέρθοντα, καὶ διὰ πάσας
ἰόντα συμφορᾶς
θνατοῖς, ὅταν ἔλθῃ.

Strophe 2.

Τὰν μὲν Οἰχαλίᾳ
πῶλον, ἄζυγα λέκτρων,
ἄνανδρον τὸ πρὶν καὶ ἄνυμφον, οἴκων
ζεύξασ' ἅπ' ειρεσίαν δρομάδα,
τὰν Ἄϊδος ὥστε Βάκχαν,
σὺν αἵματι, σὺν καπνῷ,
φονίοις θ' ὑμεναίοις,
Ἀλκμήνας τόκῳ Κύπρις ἐξέδωκεν.
ὦ τλάμων ὑμεναίων.

Antistrophe 2.

Ὦ Θήβας ἱερὸν
τεῖχος, ὦ στόμα Δίρκας,
ξυνείποιτ' ἂν ἃ Κύπρις οἷον ἕρπει·
βροντᾷ γὰρ ἀμφιπύρῳ τοκάδα
τὰν διογόνοιο Βάκχου
νυμφευσαμέναν, πότμῳ
φονίῳ κατεύνασεν.
δεινὰ γὰρ τὰ πάντ' ἐπιπνεῖ, μέλισσα δ'
οἷά τις πεπόταται.

ÆSCHYLI PERSÆ, *curâ Blomfield.* v. 639.

Strophe 1.

Ἦ ῥ' ἀΐει μου μακαρίτας ἰσοδαίμων βασιλεὺς
βάρβαρα σαφνῆ
ἴεντος τὰ παναίολ' αἰ-
ανῆ δύσθροα βάγματα;
παντάλαν' ἄχη
διαβοάσω.

Antistrophe 1.

Νέρθεν ἆρα κλύει μου;
ἀλλὰ σύ μοι, Γᾶ τε καὶ ἄλλοι χθονίων ἀγεμόνες,
δαίμονα μεγαυχῆ
ἴόντ' αἰνέσατ' ἐκ δόμων,
Περσᾶν Σουσιγενῆ θεόν·
πέμπετε δ' ανω,
οἷον οὔπω
Περσὶς αἶ' ἐκάλυψει.

Strophe 2.

Ἦ φίλος ἀνὴρ, φίλος ὄχθος· φίλα γὰρ
κέκευθεν ἤθη. Ἀϊδω-
νεὺς δ' ἀναπομπὸς ἀνεί-
ης, Ἀϊδωνεὺς,
Δαρεῖον, οἷον ἄνακτα Δαρεῖον, τέ.

Antistrophe 2.

Οὔτε γὰρ ἄνδρας ποτ' ἀπώλλυ πολεμο-

φθόροισιν ἄταις, θεομή-
στωρ τ' ἐκικλήσκετο Πέρ-
σαις, θεομήστωρ δ'
ἔσκεν, ἐπεὶ στρατὸν εὖ ἐποδάκει.

Strophe 3.

βαλὴν, ἀρχαῖος βαλὴν ἴθι, ἵκου,
ἔλθ' ἐπ' ἄκρον κόρυμβον ὄ-
χθου, κροκόβαπτον ποδὸς εὔ-
μαριν ἀείρων, βασιλεί-
ου τιά-
ρας φάλαρον πιφαύσκων.
βάσκε περῶν ἄκακε
Δαρεῖ', ἰαυοῖ.

Antistrophe 3.

Ὅπως καινόκοτα κλύῃς νέα τ' ἄχη,
δέσποτα, δεσπότου, φάνη-
θι. Στυγία γάρ τις ἐπ' ἀ-
χλὺς πεπόταται. νεολαί-
α γὰρ ἤ-
δη κατὰ γᾶς ὄλωλε.
βάσκε περῶν ἄκακε
Δαρεῖ', ἰαυοῖ.

Epode.

αἴ, αἴ, αἴ, αἴ,
ὦ πολύκλαυτε φίλοισι θανών·

τί τάδε, δυνατὰ, δυνατὰ,
περὶ τᾷ σᾷ δίδυμα
διάγοιεν ἀμάρτια.
πάσᾳ γᾷ σᾷ τᾶδε;
ἐξέφθινθ' αἱ τρίσκαλμοι
νᾶες, ἄναες ἄναες.

The following Poem is from "Sapphonis Fragmenta," as printed in the "Museum Criticum," vol. i. p. 3.

Εἰς Ἀφροδίταν.

ΠΟΙΚΙΛΟΦΡΟΝ, ἀθάνατ' Ἀφροδίτα,
παῖ Διὸς δολοπλόκε, λίσσομαί τε
μή μ' ἄσαισι, μηδ' ὀνίαισι δάμνα,
πότνια, θυμόν·
ἀλλὰ τυῖδ' ἔνθ', αἴ ποτα κἀτέρωτα
τᾶς ἐμᾶς αὐδᾶς ἀΐοισα πολλᾶς
ἔκλυες, πατρός τε δόμον λιποῖσα
χρύσεον, ἦνθες,
ἄρμ' ὑποσδεύξασα· καλοὶ δέ τ' ἆγον
ὠκέες στρῶθοι, περὶ γᾶς μελαίνας
πυκνὰ δινεῦντες πτέρ' ἀπ' ὠρανῶ θέ-
ρευς δία μεσσω.
αἶψα δ' ἐξίκοντο· τὺ δ', ὦ μάκαιρα,
μειδιάσας' ἀθανάτῳ προσώπῳ
ἤρευ ὄττι τ' ἦν, τὸ πεπονθα, κὤττι
δὴ τὲ κάλημι,

κῶττι μεῦ μάλιστ' ἐθέλω γενέσθαι
μαινόλᾳ θυμῷ—τίνος αὖ τὺ πειθοῖ
μὰπς σαγήνευσας φιλότατα; τίς τ', ὦ
Σάπφ', ἀδικήη;
καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
αἰ δὲ δῶρα μὴ δέχετ, ἀλλὰ δώσει,
αἰ δὲ μὴ φιλεῖ, ταχέως φιλάσει
κοὐκ ἐθέλοισαν.
ἔνθε μοι καὶ νῦν, χαλεπᾶν τε λῦσον
ἐκ μεριμνᾶν· ὅσσα δέ μοι τελεῖσθαι
θυμὸς ἰμέρρει, τέλεσσον, τὺ δ' αὐτὰ
σύμμαχος ἔσσο.

PINDAR. ODE IV.

Strophe.

Ελατὴρ ὑπέρτατε βροντᾶς
ἀκαμαντόποδος
ζεῦ· τεαὶ γὰρ ὧραι
ὑπὸ ποικιλοφόρμιγγος ἀοιδᾶς
ἑλισσόμεναί μ' ἔπεμψαν,
ὑψηλοτάτων μάρτυρ' ἀέθλων.
ξείνων δ' εὖ πρασσόντων, ἔσαναν
αὐτίκ' ἀγγελίαν
ποτὶ γλυκεῖαν ἑσλοί·
ἀλλ' ὦ Κρόνου παῖ, ὃς Αἴτναν ἔχεις,
ἵππον ἠνεμόεσσαν ἑκατογ-
κεφάλα Τυφῶνος ὀβρίμου,

οὐλυμπιονίκαν
δέκευ χαρίτων ἕκα-
τι τόνδε κῶμον.

Antistrophe.

Χρονιώτατον φάος εὐρυ-
σθενέων ἀρετᾶν.
Ψαύμιος γὰρ ἧκει
ὀχέων· ὃς ελαίᾳ στεφανωθεὶς
Πισάτιδι, κῦδος ὄρσαι
σπεύδει Καμαρίνᾳ. θεὸς εὔφρων
εἴη λοιπαῖς εὐχαῖς. ἐπείμιν
αἰνέω, μάλα μὲν
τροφαῖς ἕτοιμον ἵππων,
χαίροντά τε ξεινίαις πανδόκοις,
καὶ πρὸς ἡσυχίαν φιλόπολιν
καθαρᾷ γνώμᾳ τετραμμένον.
οὐ ψεύδεϊ τέγξω
λόγον. διάπειρά τοι
βροτῶν ἔλεγχος.

Epode.

Ἄπερ Κλυμένοιο παῖδα
Λαμνιάδων γυναικῶν
ἔλυσεν ἐξ ἀτιμίας.
χαλκοῖσι δ' εν ἔντεσι νικῶν
δρόμον, ἔειπεν Ὑψιπυλείᾳ,
μετὰ στέφανον ἰών.

οὗτος ἐγὼ ταχυτᾶτι·
χεῖρες δὲ καὶ ἦτορ ἴσον.
φύονται δὲ καὶ νέοις
ἐν ἀνδρά σι πολιαὶ
θαμὰ καὶ παρὰ τὸν ἀλικίας
ἐοικότα χρόνον.

OF THE PARTS

OF

ANCIENT TRAGEDY.

ARISTOTLE divides ancient tragedy into prologue, episode, exode, and chorus.

The prologue, which is similar to the overture in music, consisted of that portion of the tragedy which preceded the first song of the chorus; its object was the developement to the audience of such circumstances as were necessary to be known, in order to afford a clear comprehension of the plot of the drama.

The episode, which answers to the second, third, and fourth acts of modern tragedy, comprehends all that part of the performance which takes place between the songs of the chorus, and is the principal part of the drama, in which the whole plot is gradually developed till the author arrives at the last part or exode of the play.

The exode is that portion of a tragedy which remains after the last song of the chorus, and unravels the catastrophe of the piece.

The chorus was originally a song in honour of Bacchus, sung at the conclusion of the vintage; at which time the people offered sacrifices to that deity. From

this song, or hymn, tragedy itself is said to have originated. Thespis first introduced an actor, who narrated some story (probably mythological) between portions of the Bacchic hymn, which afforded time for the singer to rest: but the foundation of the regular drama must be given to Æschylus, who introduced a second actor, and dialogue into his tragedies; Sophocles added a third performer, and brought tragedy to that state of perfection in which it has come down to us in his writings.

The chorus, which was at first the only, and afterwards the principal part of the performance, now lost its original object; it was no longer a song in honour of Bacchus, but became incorporated into the drama, joined by means of its coryphæus, or leader, in the dialogue with the actors, and was the means by which the poet conveyed such moral and religious reflections to the audience, as he thought right to instil.

As the chorus was intended to represent spectators, so it was mostly composed of such persons as were likely to have been present at the events developed in the drama, as in the "Ajax of Sophocles, where it consists of the men of Salamis,"* the Sept. contra Theb. of Æschylus, where it is composed of the Theban virgins, &c.

Between the parts of the performance the chorus danced, and sung an ode, or song, mostly founded on the events of the drama, accompanied by music; and

* Franklyn's Diss. on An. Tragedy.

in these lyric odes are to be found some of the finest specimens of poetry in the Greek language, both with regard to the sublimity of the composition, and the nobleness of sentiment they sometimes convey.

The choral ode was generally divided into strophe, antistrophe, and epode, but it does not appear that the tragedians always strictly observed this division, as we sometimes find a strophe only, and at others a strophe and antistrophe without the epode, in their writings.

The number of persons composing the chorus in all probability varied according to the characters of which it was composed: Æschylus is said to have introduced fifty furies into his tragedy of Eumenides, but this is rendered very questionable by Mr. Blomfield, in the preface to his edition of the Persæ. In the time of Sophocles, the number is generally believed to have been limited to fifteen persons, who were formed on the stage in three rows of five, or in five rows of three each; the first form was called κατὰ στοίχους, and the latter κατὰ ζυγά. Ἡμιχόρια was the division of the chorus into two parts, in which case each division had its own coryphæus, who led in the song and the dance.

The chorus danced from the right hand to the left while singing the strophe, and from the left to the right during the antistrophe, after which they stood still in the centre of the stage, and sung the epode: but it is supposed by some that the ode was sung while passing round the altar of Bacchus; for though it was no longer an hymn devoted to the praise of that deity,

still the θυμέλη, or altar, was retained on the stage, and placed in front of the orchestra.

We learn from Athenæus that Thespis, Pratinus, and others of the early tragedians, who were called ὀρχηστικοὶ, not only taught their own choruses to dance, but also any other persons who wished to learn; but Æschylus was the first who taught his chorus figure dances, being himself the inventor of this kind of dancing. See Museum Criticum, part 6, p. 209.

When the representation of plays became a national concern, they were subjected to strict regulations, and wealthy individuals were appointed by the government to defray the expenses of the chorus: the person on whom this office fell was called Χορηγός. Sometimes the charges were voluntarily borne by a private citizen, and at others the state was Choragus.

The chorus was therefore an important part of the Greek drama; it became the vehicle of public instruction, and acted as a monitor to the audience, by making proper reflections on the different events of the play as they arose, and drawing from them such lessons of morality as tended to improve the mind and heart. In process of time the chorus became of secondary importance, and later authors who continued to use it, borrowed it from other pieces, till at last it was totally discarded from the stage.

THE END.

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